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## Personality of the month

*Photo: Paul Wilson*

### GEORGI FERMANYANTZ

**Reason: for re-establishing our faith in the Soviet School of ballet**

A FEW months ago we witnessed some performances by a couple of promising acrobats, who, people assured us, represented the Soviet school of ballet at its noblest and best. We shuddered, but did not quite suspend our disbelief. Now close on their heels have come a troupe of genuine Soviet artists who have proved beyond doubt that Russia is still capable of producing a great dancer, a dancer who wins our unstinting applause by the quality and not the quantity of his work.

Georgi Fermanyantz was the son of an office-worker and entered the Bolshoi choreographic School, Moscow, in 1930. After war service he became a soloist at the Bolshoi Theatre. Now, with what justification we know not, he is described by the British-Soviet Friendship Society, who sponsored the Russian visit, as one of the greatest dancers in the U.S.S.R. Certainly, judging from Western standards, it seems a probable claim. He is an Honoured Artist of the Soviet Republic.

Dancing for the most part in cruel conditions, he gave some positively triumphant performances in London. He is a *demi-caractere* dancer, with a technique that is excellent without being above the best that can be offered in the West. But it is his style that is magnificent. The dignified strength of his arm-movements we have only seen equalled by Youskevitch; his stamina recalls Shaw; his physical absorption in his dancing, Babilée; his ballon, Grant; his elevation, Bruhn. He is physically the perfect masculine instrument for choreography.

Seeing him only in variations precludes comment on his actual artistry and powers of mimetic expression. But without question he combines nobility, dignity and virility; it is a thousand pities that most of our dancers were out of town during his visit and so few had an opportunity of watching him dance. It is to be hoped that in the near future he will return with the entire Bolshoi Theatre company.

January 1954 Vol. 5 No. 1

# Dance and Dancers

*Editor:* PETER WILLIAMS
*Assistant Editor:* CLIVE BARNES

WORLD'S LARGEST NET SALE IN THE FIELD

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## PITY THE POOR PUBLIC

NOT long ago I found myself watching a great classic ballet which the members of the company appeared to consider as a huge joke. Gales of laughter came out in waves high above the considerable and legitimate noise issuing from the orchestra pit. The hilarity was not merely oral, it was visual also. Lines of giggling, grinning dancers passed before the astonished public in a continual procession. The *corps de ballet,* it seemed, did not consider the choreography of Mr. Petipa nor the great ballet music of Mr. Tchaikovsky worthy of their serious consideration.

We all like to see people enjoying themselves and if a particular ballet calls for high jinks then let the romping be unbounded and we can all have a good time. But if the ballet is serious, and a revered classic at that, then it should be approached by the dancer with the reverence that anything worthy of being called a classic deserves. This particular case is not, unfortunately, an isolated one —alien noises have often been heard from the stages of Covent Garden and Festival Hall. Any mild enquiry into this behaviour has always been answered by some fairly plausible excuse—usually that some incident was taking place in the wings which was screamingly funny, heartbreakingly sad or unbelievably dramatic.

There is *no* excuse whatsoever for any artist to break faith with the public. It is thoroughly unprofessional and such incidents are the reason why many people in other branches of the theatre consider the ballet to be amateur. All hell may have broken out in the wings, but the artist must still give the performance that the public has paid, and probably paid heavily, to see.

Today there is an unfortunate tendency creeping into the dancer's approach to his art. Many seem to consider that they are doing the public a great favour by appearing on the boards before them. How very wrong and what a dangerous attitude this is! The artist always has been, and always will be, the servant of the public. No public, no ballet; there are no two ways about it.

This breaking faith is not only confined to the artists, but to managements as well. The words "the management reserves the right to alter any programme" are the biggest exposure of an insecure management. If an artist is ill, it is perfectly understandable, but another artist must be put in his or her place. If a ballet is not ready to have its premiere on the announced date, then it must be put on somehow, even if in an incomplete stage. With careful planning there is not the slightest reason why works should not go on when they are intended to. Diaghilev never broke faith with his public in this way; if a ballet was scheduled, it went on—somehow.

To cheat the public of something they have been told they are going to see is just as bad as taking the money out of their pockets. One of the principal reasons why ballet is not packing 'em in as it used to is because the public is tired of wasting money on amateurish efforts. A thoroughly professional company will always find a sea of faces to dance to.

If dancers still make New Year resolutions, then perhaps at midnight on December 31 they might ask themselves this: "Am I giving a performance worthy of the price that people pay to see me?" If the dancer can answer this honestly to himself and make a resolution to act according to his findings, then the New Year dawns bright and we may all have a pleasant 1954.

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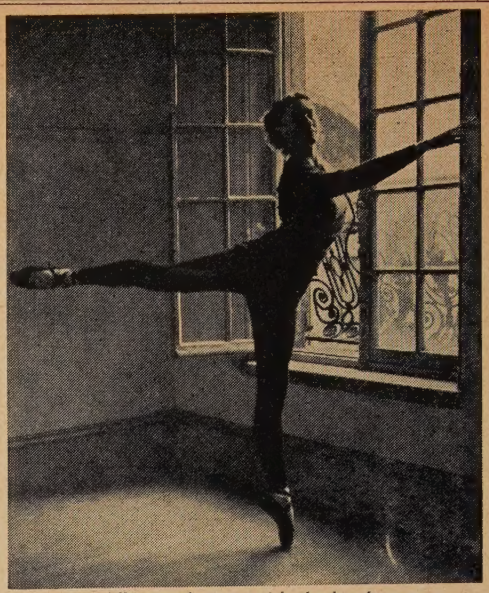

*Pat Ellison, a business girl who has been a pupil only eighteen months under Stella Karin*

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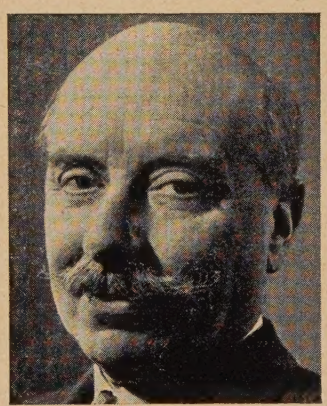
*for*

**SIR ADRIAN BOULT**

*on the*

*January*



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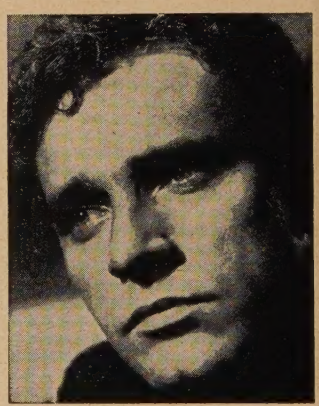

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MY PICTURE OF THE MONTH

by

Baron

**"All the negro races have a natural facility for rhythm and dancing, whether amateur or professional, and I have selected what I consider to be the two best dancers from *Braziliana* to pose for this picture. The man, Antonio Rodrigues, is a natural dancer of considerable intelligence, particularly effective in ritualistic movements. Agostinah Reis, despite a form which is not ideally suited to dancing, gave such rhythm and movement that she was outstanding amongst a number of talented dancers. They are seen in *Macumba of the Devil*."**

# Maestro Cecchetti

**A memoir of the greatest teacher that this century has yet known who was also a brilliant dancer and mime. He died a quarter of a century ago on November 13, 1928, but his great work is still carried on all over the world owing to the activities of the Cecchetti Society.**

by JANET LEEPER

IT is sometimes forgotten that Maestro Cavaliere Enrico Cecchetti, the most famous ballet-master of our time, was as great an actor as he was a teacher and had been a brilliant dancer in his youth, both in Milan and St. Petersburg, creating the part of the Blue Bird at the première of the *Sleeping Princess* in 1890, and doubling this with the rôle of the Wicked Fairy, Carabosse. Such a feat demands special powers and gives some idea of the versatility that made him such a great teacher.

How was it that Diaghilev was able to persuade him to leave the Imperial Ballet School in St. Petersburg and become *maestro* of the Diaghilev Ballet? We may well wonder, but then, Diaghilev had a genius for persuading people to do what he wanted.

After the *furore* that greeted the Ballets Russes on their first visit to Western Europe, Cecchetti threw in his lot with Diaghilev and for fifteen years he personally saw to it that the technical standard of the company should be maintained at the highest level, while he himself appeared in many of the ballets, and always with distinction.

The part of the Chief Eunuch in *Shéhérazade* had been created specially for him, likewise that of the Old Showman in *Petrouchka;* in this the mysterious way in which he played his flute seemed already to presage some portent, some magic power over his puppets. I have seen many interpreters since, but none to equal Cecchetti, for he set the mood for the whole ballet.

Throughout these eventful years, while keeping the Ballet in trim, he was guiding and helping dancers of all nationalities, so that his influence was felt far and wide. Phyllis Bedells, Hilda Bewicke, Hilda Munnings (" Sokolova ") and Romola, who afterwards married Nijinsky, came to his classes in London, I remember, but, being the most modest of men, he seldom referred to his famous pupils, such as Pavlova, who was at that time having private tuition from him.

## *A life dedicated*

He was content to teach all day and dance all night! A life dedicated to ballet, you may say. Yes, that was just what it was and he was rewarded by the affectionate regard of all his pupils, but for a long time he remained comparatively unknown to the general public.

When the Ballets Russes first came to London, my sister and I, armed with a card to Madame Karsavina, went to Covent Garden to enquire for him. An appointment was made at the practice hall where he taught at Chenies Street, off Tottenham Court Road.

" Mister Cecchetti? He's eighty, if he's a day, nimble as a doe and dances reg'lar in the ballay," said the door-keeper when we arrived. He was not eighty, of course, but he certainly was nimble, with charming courtly manners. After an audition, at which Madame Karsavina was present, he agreed to let my sister join his class, and the next morning I had the enthralling experience of seeing him direct a class at which the *corps de ballet* were present in force; this was quite as exciting as seeing them on the stage in the evening. No two days at the class would be alike, for the personnel varied and after the exercises at *the barre* the *enchainements* which were invented on the spur of the moment, were never the same.

On occasion Cecchetti could be severe. If some exercise had proved very exhausting, he might insist on it being repeated immediately, amidst the protests and sometimes the tears of his pupils. They would afterwards bless him for this, but not at the time! He wanted to be sure they would never fail on the stage and with his great knowledge, knew when to go on and when to stop.

*Cecchetti as Köstchei the Immortal, the evil magician in Fokine's* L'Oiseau de Feu.

The prosaic drill-hall where these lessons took place bore little resemblance to Degas pictures, except for the watering can and the resin in one corner. A modified *tu-tu* was, however, still worn by the ladies of the *corps de ballet* in those days.

Cecchetti himself would be seated in front of his class, rather bald, rather portly, tapping with his cane, which was occasionally used in reproof on a dancer's leg, and whistling the air for the particular exercise, rising from his place to demonstrate with perfect precision and ease any step which had not been properly mastered. At the end of the lesson he would be saluted with a kiss and thanked by each dancer in turn, for he was a most lovable personality.

After the *corps de ballet* would come the principal dancers, and we would stay on to see Madame Karsavina, then at the height of her fame—it was the Coronation Season of 1911—and a galaxy of dancers as varied as they were brilliant.

Late into the morning we would stay to see Bolm and Nijinsky do their phenomenal leaps and *tours en l'air.* As the number of *tours* increased, more and more would fall out until Nijinsky would be left alone with Cecchetti whistling and tapping his stick; Nijinsky like a bouncing ball, so graceful, so light, Cecchetti with a smile on his face, remembering his own prodigious youth.

This was the raw material of ballet, so interesting to the artist and before long my father began making sketches of Cecchetti teaching and of the dancers at work and the two men became great friends.

My father occasionally brought him new pupils and one of these at a later date was Ursula Moreton, then a child, afterwards ballet-mistress at Sadler's Wells. Ninette de Valois, the most famous of his English pupils, delighted him with her quick response to his teaching and proved what he had always declared, that there was no reason English girls should not make wonderful ballerinas—all that was lacking was the training and the tradition.

## *True founder of the Wells*

It was the knowledge of this opinion of his that made Sir Reginald Rowe, initiator of the Sadler's Wells project in 1926, so keen on including ballet premises in the theatre scheme, for, without a home, a ballet company cannot create a tradition. The dream of 1911 became a reality in 1932, when, owing to his efforts, Sadler's Wells Theatre was rebuilt and re-opened.

But to return to the halcyon pre-war days, whenever the Russian Ballet came to London, my sister would join the class and we would spend the nights in the theatre, sometimes in the gallery, sometimes in the wings. *L'Oiseau de Feu,* a real Russian fairy-tale, was a special favourite of ours. So striking was Cecchetti as Köstchei the Immortal in a wonderful make-up with long green fingers and with an evil train of hobgoblins in attendance, that he dominated the action. After a first night, there would be a great buzz of conversaion at the class the next morning.

Cecchetti, who had been a great admirer of *Petrouchka* and *L'Oiseau de Feu,* could not bear the new Stravinsky ballet, *Le Sacre du Printemps.* It semed to him that all his teaching had to be unlearnt for this ballet, all his good work undone. "It is cacophony, it is brutal, it is primitive, it is not art," he complained bitterly. In taste, he remained conservative and I am sure that a great deal we see today would grieve him.

## *The decay of mime*

But what would pain him most in the contemporary scene would be the decay of mime, of which he was a past master. I think of him as Pantalon, the endearing not-so-old gentleman in green gloves, who is twitted and teased by the youngsters in *Carnaval.* No dancer today seems to understand the delicate, ironical mood of this episode. As he did it, it was so charming, so delicious. When I think of Cecchetti, I remember him first as the beloved maestro and then I see him on the stage as that ever-young, sprightly Pantalon, the very spirit of the *Commedia dell'Arte.*

Another glorious part created for him, this time by Massine, his pupil for many years, was that of the old Marquis di Luca in *The Good Humoured Ladies,* a Goldoni

comedy turned into a sparkling ballet, with music by Scarlatti, which was rehearsed in Rome and brought to London in September, 1918.

### *In Massine Ballets*

In this both Cecchetti and Madame Cecchetti were in towering wigs with all the artifice of Venice in the 18th century. The impromptu supper-party and the lively jokes gave him wonderful scope for playing an old nobleman who is rather deaf and who is determined to enjoy himself.

He was always delightful on the stage, but perhaps never more so than in these years when the early Massine ballets were first seen. Another part in which his great talents as a mime were displayed to the full was that of the Shopkeeper in the ever delightful ballet *La Boutique Fantasque.*

When Diaghilev revived *The Sleeping Princess* in November, 1921, with an all-star cast, a tremendous ovation was given to Idzikovsky after he had danced the Blue Bird *pas de deux* with Lopokova. Cecchetti was in the audience and a former pupil came up to ask him if he had seen it danced in Russia? "Comment, Madame," said he with gentle irony, "C'est moi qui l'a créé!"

On January 5, 1922, a moving scene took place when he returned to the stage for one night to play his old part of Carabosse to celebrate the 50th anniversary of his appearance on the stage in a principal part. He gave a wonderful performance, in the midst of his friends and pupils and when it was over he was lifted shoulder high and carried in triumph to his dressing room.

Towards the end of his life he returned to his native Italy, which had honoured him by making him a Cavaliere and appointing him Director of the Academy of Dancing at La Scala. He died in November, 1928, mourned by his pupils all over the world.

*Maestro Cecchetti towards the end of his life wearing the various orders and decorations he received. He was born in 1850 and his first stage appearance was in Genoa at the age of five. After studying with Carlo Blasis, Barti, Lepri and Coppini, he made his debut at La Scala in 1870. Toured Europe and made his London debut in 1885 and at the Maryinsky, St. Petersburg, in 1887. Three years later be became second ballet master of the Imperial Theatre School. He resigned in 1902 and went to Warsaw, but returned to Russia, and later became official instructor to the Diaghilev company in 1909.*

# *Ballet Rambert Design Competition*

**Here is the result of the competition, which was judged by Madame Rambert, Hugh Stevenson (designer), Frederick Bromwich (General Manager of Ballet Rambert) and Peter Williams. Here are Madame Rambert's comments on the competition as a whole and on the work of the prize-winners:**

THE response to this competition, in which competitors were asked to design the Kingdom of Sweets scene from Tchaikovsky's *Casse Noisette,* was remarkable; about a hundred entries were received. A great number of the competitors had gone to enormous trouble in the presentation of their designs. If fine presentation of designs constituted a perfectly designed ballet, then we should have the best collection of designs ever got together.

But this was a sincere attempt on the part of Ballet Rambert to discover a new designer and to give him or her the chance to see their work presented on the stage. In the past we have been glad to give them the opportunity to develop with us. The result has been, as everybody probably knows by now, that some of the most distinguished designers in British ballet have had their first chance.

It was hoped that through the medium of DANCE AND DANCERS we might be able to discover yet another designer of promise who would be able to furnish us with the designs for our new production of *Casse Noisette.*

Unfortunately our hopes have not been realised as none of the entries reached the standard which is essential for a classical ballet; there was almost a complete absence of genuine classical style.

Few of the competitors seemed to understand that the ballerina had to be partnered and many people cluttered the waist line with unnecessary detail which would make partnering impossible.

With a few exceptions the colouring was quite unimaginative. When people design for ballet their colour schemes must be in harmony with the colour of the music and the shapes in harmony with the rhythm of the music.

Not many people seemed to know much about stage-craft and when wings, borders and a backcloth are asked for one expects to get—wings and borders and a backcloth.

The designs showed little originality and a great number of them appeared to be reminiscent of designs already done by established artists. Frequently the costumes and the setting bore little relation to each other and in many cases it would have been impossible to see the dancers against the highly coloured and complicated detail of the backcloth.

It is hard to imagine in many cases that the designers thought of the costumes and setting as being part of the same ballet.

Taking all this into consideration, we find that none of the designs submitted were suitable to be used on the stage, even if certain alterations were made. A new production of this kind costs anything up to £1,000 and if this money is to be spent it is only natural that we must have something really good. We therefore decided that none of the designs deserved a first prize, but have increased the second prize money from £5 to £10, and this goes to **Fred Griffin of 182 Haverstock Hill, London, N.W.3.**

Instead of awarding two third prizes, we decided to award four and these go to **Michael Baldwin, 45 Esmond Road, Sutton, Surrey; Miss F. Northwood, 24 Oak Tree Gardens, Bromley, Kent; Michael Taylor, 73 Green Lane, Newby, Scarborough, Yorks; Ronald John Alpress, 3 Forres Gardens, London, N.W.11.**

Special mention to Miguel Roig Nadal of Lerida, Spain, and to William Baker of Wisborough Green, West Sussex, for the excellent way in which their work was presented. Also to Ronald Yerrell of Paddington, London, W.2, for having a sense of what is needed for a classical ballet.

### Comments on the prize-winners

**Fred Griffin.** The committee were unanimous in deciding that these designs showed the most talent, though they were not striking enough for a new production.

The setting has great charm and was beautiful in colour, though it hardly suggested a Kingdom of Sweets. The shape of the Spanish woman's costume and the colour of the Chinese costume were excellent. The other costumes were not distinguished, though the colour in many cases was very good. The costumes for the most important characters, The Nutcracker Prince and The Sugar Plum Fairy, were commonplace. The designer has talent and is worthy of encouragement.

**Michael Baldwin.** The setting is amusing, though it suggests a roundabout rather than the Kingdom of Sweets. Amusing also are the two Chinese costumes and the Mirlitons. The Russian costume in shape and colour is utterly wrong and would never express the strength of the music. The bodices of many of the costumes, particularly for those of the Flowers, were most interesting and varied, as also were the headdress, but nearly all these costumes were spoilt by tutus which were much too short.

The instructional drawings on the back of each design were well done and very helpful.

**Miss F. Northwood.** The idea was very pretty, but more is needed to design a ballet with such a fine score.

**Michael Taylor.** A well-designed setting which never really suggested the locality that was asked for. Some of the Flower costumes showed a good idea, which really gave a feeling of flowers. The colour on the whole was uninteresting.

**Ronald Allpress.** The setting is more reminiscent of a toyshop than a Kingdom of Sweets. The costumes are not in harmony and would disappear in front of such a background. The costumes should have been much stronger and the background toned down. The designs were well presented.

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All those who have already sent the postage for their designs to be returned will have them returned to them as quickly as possible. All those who have not sent money and still want their designs returned can collect them from the Mercury Theatre, Ladbroke Road, London, W.11.

*La Croqueuse (Montevecchi, right) having munched a diamond ring, the gang fight amongst each other. Serge Perrault is seen jumping in the air. Photo: Paris Match*

*Fed up with the intrigues of the gang, La Croqueuse (Montevecchi) finds solace with the gentle Delivery Boy (Roland Petit). In a* pas de deux *they express their love. Photo: Fred Brommet*

# LA CROQUEUSE DE DIAMANTS

(The Diamond Cruncher)

**First given by Ballets de Paris at the Theatre de Marigny, Paris, in 1950. First London performance at the Stoll Theatre on November 30, 1953. Choreography, Roland Petit. Book by Alfred Adam based on an idea by Roland Petit. Music, Jean-Michel Damase. Lyrics, Raymond Queneau. Decor and Costumes, George Wakhevitch.**

Cast

| | |
|---|---|
| *The Diamond Cruncher* | LILIANE MONTEVECCHI |
| *The Young Man* | ROLAND PETIT |
| *The Cafe Proprietor* | JOSE FERRAN |
| *The Bandits* | SERGE PERRAULT, GEORGE REICH, FRANCESCO VARCASIA, BERTI EKKART |
| *The Market Traders* | URSULA KUBLER, ANDREE PARIZY, NADINE METGE, JAMIE BAUER, MONICA SCHELLINO, IVAN DRAGADZE, FRITZ HESS, MOSHA LAZRE |
| *The Revellers* | SALLY PEARCE, JEAN BIZET |

## STORY

AT dawn in Les Halles, the market quarter of Paris, a gang of thieves entice the passers-by into a corner, where they are robbed of their valuables by an arm which comes out of a crack in the wall.

With the daylight arrives a Delivery Boy in a car weighed down by a red plush banquette, which has been bought by the local bistro proprietor. The proprietor dreams that by installing this divan in his bar he will attract an elegant clientele.

But when the banquette is got into the bar there is no room to put it anywhere, so a hole has to be knocked in the wall so that half of it is in the bar and the other half in what turns out to be a thieves' den. The Delivery Boy lies on the banquette and is caressed by the same arm which previously robbed the passers by. He is finally drawn into the den ruled over by La Croqueuse de Diamants, a lady who steals diamonds to eat, not to wear or sell.

The Delivery Boy and La Croqueuse fall in love and after a certain amount of rough and tumble with the gang, the two are united and go off in the Delivery Boy's car to "find diamonds in cabbages," which is the French equivalent of "love in a cottage."

## CHOREOGRAPHY

"IT ain't what you do, it's the way that you do it," or so a popular song once had it. To all the people who will object that *La Croqueuse de Diamants* is not a ballet, and they will be many, Petit can, with *gamin* dignity, put his thumb to his nose and reply, "So what!"

Petit's aim in *La Croqueuse* was the presentation of a new form of entertainment which might be called the ballet-musical.

From *La Croqueuse,* which was first given in Paris over three years ago, and its poor-relation successor, *Ciné-Bijou,* one can arrive at some kind of conception of the Ballet-musical. To think of them as ordinary ballets during the course of which the leading dancers occasionally break into song, would be less than the truth. The introduction of popular songs is their most striking novelty. They are frankly commercial and set up as spectacular rivals to Hollywood musicals rather than the ballet theatre proper. Petit, a great man of the theatre, has struck upon a new idea in theatrical presentation which has unlimited possibilities. He has eliminated everything from the musical except the music and put dancing in the place of all the dead wood he has hacked away. As a result the musical can become a medium for fantasy and imagination. In years to come *La Croqueuse de Diamants* may well be regarded as marking the beginning of a new era in the history of the popular lyric theatre.

Often it is the fate of trail-blazers in the Arts to be less important for themselves than for the trail they blaze. Whatever may, or may not, be the importance of *La Croqueuse* for the future, as a work in the present it is disappointing.

The story, set in the Parisian underworld, of a girl who picks pockets in order to satisfy her literally insatiable appetite for diamonds is just right for the purpose. (Petit has an absolutely infallible instinct for ballet scenarios; he has yet to use an unsuitable story for ballet.)

The lavish production, with its atmosphere of a smoky bistro, could hardly be bettered—although a little spoken dialogue would have bridged the gap which arose between the dancing and the singing, when characters sing it seems ridiculous for them not to speak.

In much of Petit's recent work the dancing has taken a back seat to its sister muses of Design and Music; an ordering of things fatal to ballet and pretty dangerous to ballet-musicals. He has three distinct choreographic methods. There is his fussily eccentric "hop, skip and a jump" type of choreography, which in small doses is most

amusing and frequently inventive. There is the *pas de deux* (which in his hands becomes a type of choreography) making free, and often brilliant, use of the extended line of his ballerina, and a profuse variety of bizarre lifts. Finally, there is his classical vein of choreography. This he far too often uses as padding. When all else has failed he sends his dancers off careering round the stage, spinning, twisting, turning, twirling and leaping. He nowadays utilises the classic dance rather than adapts it.

The limited choreographic palette he uses leads to repetition and, even worse, prevents him from creating danced character studies like Agathe and Carmen. As a consequence the work feels longer than its fifty minutes, and what should have been undiluted entertainment sometimes nearly provokes yawns that are only stifled by duty-bound sympathy for the choreographer's conception.

## DANCING

A WORK like *La Croqueuse de Diamants* depends a lot for its success on the personalities of its principals. Liliane Montevecchi made the traditionally fairy-tale ascent from the *corps de ballet* to stardom in one great jump. It would be pleasant to add that she was an unqualified success. The role of La Croqueuse was tailored to fit Renée Jeanmaire, and Montevecchi was not quite equal to that lady's remarkable measurements. However, she sang pleasantly in a voice that was all the better for recalling Les Halles and not Covent Garden.

Jose Ferran's task in following Gordon Hamilton was also formidable, but in this instance all was well and it is hard to believe that the role's creator was any better than Ferran, who has improved grealy since joining this company. Whether singing of his pride in his new banquette or dancing up and down with a perpetual look of surprise on his eyebrows, Ferran's Cafe Proprietor consistently enlivened the scene.

The sole survivor of the original cast, Petit himself, danced as well as we ever seen him. His dancing, which a few years ago appeared suspect, has now acquired a new strength. The style and charm with which he puts over a popular song would ensure him a lucrative career in cabaret should he ever so choose it.

All the company acquitted themselves well. When it was first formed this year it appeared weak in comparison with the original Ballets de Paris of 1949 vintage. Now one would say that its general level of accomplishment was higher. Among the Bandits and Market Traders, Francesco Varcasia and Ivan Dragadze particularly distinguished themselves.

**Clive Barnes**

## MUSIC

WHEN a composer is commissioned to write the music for what we ordinarily call a ballet, he more or less knows what he has to do, and indeed has a certain amount of musical freedom in doing it.

But when it comes to a kaleidoscopic mixture such as Roland Petit's *La Croqueuse de Diamants*—a theatrical mélange of entertaining fruit-salad, the composer must pick up the scraps and give them simply the accompaniment they need.

This is exactly what Jean-Michel Damase has done. It is not a ballet, but there is ballet in it, from which it jumps to musical comedy, sentimentality, burlesque, drama, even operette dansée, if you like.

The only way to treat this is with pastiche as Thiriet did for *Deuil en 24 Heures*. Damase gives us foxtrots for *ensembles*, blues for *pas-de-deux*, music-hall for the nineteen-twentyish French songs, and all of which may be sung by singers who look seventeen but who might as well have been Mistinguette.

None of it is great music, or even music in the serious sense at all, but it is all extremely appropriate, and it certainly shows an overall command of styles and of telling and colourful orchestration. It is compact, too: nothing is wasted, and whether the accompaniment is for a lovesick porter's droolings over a tart who eats diamonds, a comic barman, or for the crowd of apaches and grisettes, it is all fun, over-coloured to just the right extent for the exaggerated burlesque.

Jean-Michel Damase is obviously much more at home with the greater variety and spontaneity of mood of this sort of thing than in the longer drawn-out pretentiousness of *The Lady in the Ice*, which, although coming some three years after *Croqueuse*, was the first of his ballet scores to be heard in Britain. I am now eagerly awaiting the opportunity of hearing what he has written for the De Cuevas Company's *Piège de Lumière*.

**David Hunt**

## DECOR

THERE is something about designers, when they work for Roland Petit, that brings out the best in them. George Wakhevitch is a stage designer (in the sense of the pure designer rather than the painter in the theatre) of extreme competence. He uses great ingenuity to create an effect, one of his most striking features being a remarkable use of false perspective.

In *La Croqueuse de Diamants* he seems to have captured the very spirit of Les Halles. His setting is full of dirt, squalor and sweat. Not so decoratively squalid as is usual in French ballets about humble streets, but tremendously effective and on the same level as his garret for *Le Jeune Homme et La Mort*.

The first scene, outside the bistro, shows a street which seems to go on for ever caused by the simple expedient of cut-out lighted windows in a black back-cloth. The rather seedy bistro is typical of the thousands that are almost a trade-mark of the Paris streets. A false proscenium of faded green slatted shutters makes the perfect framework for this part-fantasy, part-realistic drama of the underworld.

By simply unfolding the setting like a book, we are taken inside the bistro for the second scene with its constructed bar realistic enough to make the audience feel thirsty at the sight of it.

Following the progress of the young Delivery Boy (Roland Petit), recumbent on the red banquette, through the wall, another page of the scenery turns over to bring us to the inner sanctum of the gang ruled by the diamond cruncher herself. This is the full squalor—peeling walls, lights shaded with old newspapers, decrepid wardrobes, each containing a member of the gang.

Back again to the exterior of the bistro for the final scene and this remarkable piece of scenic construction has completed its full circle. The Delivery Boy and the reformed *Croqueuse* go off to lasting happiness in a wonderful old car piled high with cabbages, each of which appears to contain diamonds enough to ensure a lifetime of good meals.

The costumes are not quite so ingenious as the setting and a little more variety in the girls' dresses would have given each of them more individuality. The boys in polo-neck sweaters, open-neck shirts, dungarees and jeans come off better as they are able to develop a character. The corseted-black-tights garment for La Croqueuse must have been ideal for Jeanmaire, but it does not suit Montevecchi as well as it might, nor does the addition of a skirt in the final scene, presumably to imply her new-found respectability, combine happily with her corseted top.

This elaboration of stage decor is a swing away from the hank of hair, a bone and a few rags which we used to expect from French ballet companies. We all, whether we want to or not, find ourselves caught up in changing trends and fashions and I, for one, welcome the return to the elaborated setting. The only thing is—there is no point in spending money on monumental stage constructions just for the sake of a doubtful overpowering effect.

In the case of *La Croqueuse de Diamants* this elaboration was essential, without it the ballet would probably not amount to a great deal. All honour to Wakhevitch for having made it so exciting at the same time.

**Peter Williams**

*The final moment in the ballet when the company see The Delivery Boy (Petit) and the Diamond Cruncher (Montevecchi) off to eternal happiness. They will presumably spend their lives looking for diamonds in cabbages instead of making a meal of them.*

*Photo: Paris Match*

*Charles Mackerras, one of the British composers mentioned in this article, who has just arranged Verdi music for the new Cranko ballet*—The Lady and the Clown—*for the Sadler's Wells Theatre Ballet.*
*Photo: Studio Briggs*

# We dance to new pipers

**In support of the statement in last month's *Dance and Dancers* that British ballet composers had made one of the most notable contributions to the art of ballet in the past year, we now bring before you the composers who promoted this remark.**

*by DAVID HUNT*

NOT so very long ago, as soon as a new ballet was announced, everybody used to ask, "What music are they using for it?" For it was taken for granted that some existing music would be trotted out, with some choreographer's idea of "what it meant" tacked on in the form of a ballet.

To-day things have changed. More often than not a new score is used, specially commissioned by the ballet organisation concerned, written for the particular ballet, and frequently—if not always—worked out in collaboration with the choreographer. As a result, many more ballets to-day than ever before give some indication of the unity which is a necessity to a composite work.

The special commissioning of a ballet score is not, of course, a new development; but until recently it was the exception rather than the general rule. There can be little objection in itself to the making of a ballet to an existing score. Many fine works have resulted from this practice; but taste, knowledge and musical experience must be used; often they have not been.

British ballet has developed its choreographers and designers, adapted to this specialised medium; but until recently it has not given the same attention to developing the incipient talents of the younger group of composers only too anxious to work in the medium of ballet—only too anxious, in fact, to gain an audience of any kind. And who, with concert programmes filled largely with accepted and established works, can blame them? But these younger composers, realising that ballet offered opportunities, were quick to adapt themselves.

Ballet is, as far as music is concerned, no Cinderella of the arts. Diaghilev developed his dancers, and his choreographers, too; but he also encouraged and developed designers and composers. In fact, many of the great names of music today were put on their feet by ballet—Stravinsky, Prokofieff, Auric and others.

In Britain we have not relied entirely on the second-hand shop for music for ballet. Before the war ballets were commissioned from such established composers as Walton, Bliss, Gavin Gordon, Lord Berners and, above all, from Constant Lambert.

Since the war, and particularly in the last few years, it is the unknown young composer and not the established "name" who has been writing music for the new ballets—sometimes successfully, sometimes not. But the stimulating fact is that ballet is turning to them.

That is in itself some evidence of a new and lively outlook in ballet: the spirit of experiment is coming out again, for sometimes it is better to have tried and failed than not to have tried at all. This is a point often neglected by those who criticise ballet in these days. Experimentation may have many faults, but complacency is not one of them.

Looking back over those composers who have given their talents to ballet in this country in the last few years, one of the first names that comes to mind is Arthur Oldham.

## A pupil of Britten

Oldham, a pupil of Benjamin Britten, began the post-war progress in 1946 with his exciting score for Walter Gore's *Mr. Punch,* following it in 1947 with what was undoubtedly the best ballet score of its time, *The Sailor's Return.* This was the first British ballet longer than one act, it remains the longest ballet score specially written, and, despite its influence by the Britten of *Peter Grimes,* it was and is the ballet score giving most promise that we may develop our own native British style of music for ballet.

Unfortunately, Oldham remained silent as far as ballet is concerned for another five years, producing no new score for choreography until *Bonne Bouche,* for Sadler's Wells Ballet, in 1952. This was by no means the success that *The Sailor's Return* had promised. Perhaps Oldham needs, for inspiration, more continuity of idea than the brilliant snippets of *Bonne Bouche* could provide. Whatever the reason, there was smoothness and even slickness, but no bite and no musical unity.

## Technician of brilliance

A comparative newcomer to ballet music is Denis ApIvor, whose first score, for Andrée Howard's *A Mirror For Witches,* showed him at once as a brilliant technician. Whereas adroit construction was the outstanding point of this music, it was later, only a few months ago, that he proved himself a musician able to get to the heart of the matter when he wrote the fine and dramatic score for Rodrigues' *Blood Wedding* for the Sadler's Wells Theatre Ballet.

It was just as well-made a score as the former, but it had life as well as fine building. His music for Andrée Howard's *Vis-a-Vis,* given recently by Walter Gore's company, was not on as high a level of inspiration, seeming to betray signs of hasty construction. With some revision it might yet serve as the basis for a successful ballet.

On a different plane is Charles Mackerras, who played the Respighi to Sullivan's Rossini in his delicious score for *Pineapple Poll.* He has not yet, it is true, shown his hand as a composer in his own right, but from his brilliant grasp of orchestration and his general feeling for what is danceable, he might well supply, as composer, arranger and conductor, something of what ballet lost with the death of Constant Lambert.

## Film composer for ballet

Malcolm Arnold, an established composer with a splendid record as composer for films, has shown his ability in this medium for supplying a parallel musical exposition to mood conveyed by dramatic action. His one commissioned ballet—the splendid display piece, *Homage to the Queen*—was exactly what was required. It would be interesting to see what he would do, if given the chance, in music for a ballet for mood or mystery.

Richard Arnell is another established composer in the symphonic field. He has written the scores for two Sadler's Wells Theatre Ballet works, *Harlequin in April* and the more recent, *The Great Detective. Harlequin in April* is by far the better, a really fine score, thoughtful and evoking the essence of the ballet's exploitation of contemporary romanticism.

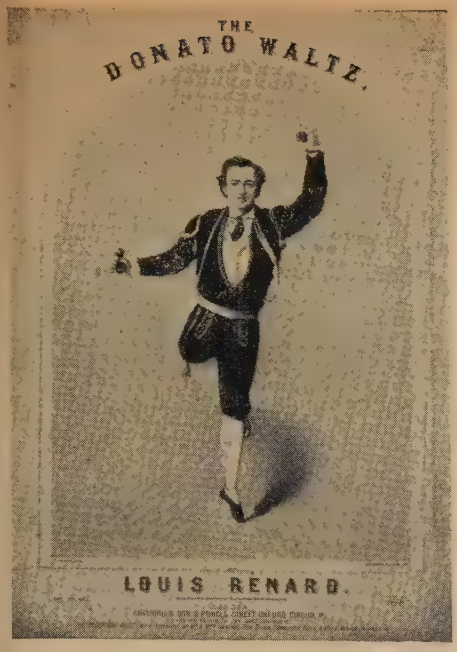
Michael Hobson, first brought into the limelight as a ballet composer by Ballet Workshop, for which he is musical director, uses a smaller palette, necessitated by the conditions under which he usually works in this smaller theatre. His is a distinctive style of polished refinement, securing admirable variety of textures in what might be called chamber music for chamber ballet, perfect for its purpose and so much more æsthetically satisfactory than the cut-down skeletons of existing scores so irritatingly used in the past. His one score in the larger field, *The Laurel Crown* for Festival Ballet, had a success which may lead him to further opportunities of manipulating larger forces.

## Reason for pride

John Addison, whose Trumpet Concerto was used by Gore for *Cyclasm,* has also written a specially commissioned ballet score in *Carte Blanche*—music colourful and very danceable, pointedly witty and promising for the future. John Gardner, another established younger composer, gave us a finely wrought score for Sadler's Wells Theatre Ballet's *Reflection,* music that did for that ballet what no existing score could have done, allowing the choreographer's ideas to develop in their own way unhampered by predetermined pattern.

Lighter scores came from Joseph Horovitz in his charming music for Festival Ballet's *Alice in Wonderland* and Ian Whyte, who brought musical use of nationalist material to the essentially Scottish *Donald of the Burthens.*

Our new pipers have every reason, on the whole, to be proud of their contribution to a great composite art. Primarily they are musicians and must satisfy the demands of their own art; but in providing music for ballet they are giving their services to music which, if well made, is nothing to be ashamed of. Good ballet music can also be good music.



# One-legged dancers

by IVOR GUEST

AS a general rule, full four limbs are indispensable to a dancer. The loss of his left arm, for example, the consequence of an accident at Saint-Etienne in 1862, when a property cannon exploded, not unnaturally caused the retirement of the comic dancer Laurençon. But, as with every generalisation, there have been several exceptions. Just over a hundred years ago, a one-legged soldier called Fallabee used to dance at the Portobello Gardens in Galway, where he caused such a sensation that he was bidden to perform before Prince George of Cambridge, and inspired the following jingle:

*By pirouetting on wooden pin,*
*Old Fallabee was sure to win*
*Public applause—for none was riper*
*To join in the exciting dance,*
*In the Peninsula and France,*
*Where proud Napoleon paid the piper!*
*Nor can it be surprising, after all,*
*That he should prove himself expert,*
*And in the reel and jig alert;*
*For he has been accustomed to* a ball!

More remarkable still, however, was the one-legged Spanish dancer, Donato. He was said to have lost his leg as a child as a result of an accident in the bull-ring at Seville. Thinking the bull was dead, he had leapt over the barrier to grab one of the banderillas sticking in its body, when the beast rose, rushed at him and gored him badly before assistance came.

This childhood experience in no way made him lose either his nerve or his love for tauromachy. A contemporary afterwards recalled having seen him in the street, "giving imitations of bull-fighting and Spanish dancing. He used to follow the bull-fighters from town to town, and, being very agile on his one leg, would often leap over the barriers, seize a bull by the tail, twist it round and get clear away without being hurt."

Taking full advantage of his unusual dexterity, he amassed a sizeable fortune by dancing, not only in Spain, but in Vienna, Berlin and even as far afield as Russia. In Germany, he also acquired a wife, a celebrated actress by the name of Frau Julius.

In the winter of 1864, he arrived in London to appear in the Covent Garden pantomime, *Cinderella, or Harlequin and the Magic Pumpkin and the Great Fairy of the Little Glass Slipper.* Any fears that his performance might shock the sensibilities of the audience were soon dispelled; the spectators were sympathetic from the first, and by the end were whole-heartedly enthusiastic.

For nearly ten minutes he danced without flagging, executing all kinds of steps, including "leaps and *pirouettes,* with the precision of an ordinary *maître de ballet,*" and finishing with "a series of rapid evolutions, enough, under the circumstances, to make the beholder dizzy." His *danse avec manteau* almost made the spectators forget his deficiency, so skilfully did he manipulate the cape and so gracefully did he move; and his castanet playing was "almost as wonderful as his dancing."

His success, which was variously described as "sensational" and "phenomenal," was the signal for the appearance of several imitators. At Drury Lane, there was Signor Tescano, who was similarly handicapped, his speciality being a *Pas des Nations;* in this he flourished the flags of Austria and Mexico, which had been presented to him, according to the puff, by the Emperor Maximilian of Mexico, before whom he had appeared the previous September.

Max Donati was another such dancer, who secured several music hall engagements as a result of Donato's success, and the following summer crossed the Atlantic to dance in New York.

Yet another was Don Pattos, who turned up at the London Pavilion, but he lacked Donato's agility, and his antics left the audience in some doubt as to whether the exhibition was intended as a joke. The so-called one-legged clown, Capello, who appeared at Her Majesty's, on the other hand, was in reality a two-legged Englishman called Chappell.

Across the Channel, Frenchmen were following this craze with great interest. Donato's appearance at Covent Garden had resulted in an application to the Court of Chancery for an injunction to restrain him from dancing at that theatre, and before a settlement out of court put an end to the proceedings, the management of the Alcazar in Paris offered the Spaniard an engagement. Negotiations broke down, however, because the law did not permit a performer to appear in costume at a *café chantant,* and Donato shrunk before doing his act in plain evening dress. "I should look like a one-legged waiter," he remarked.

Later there were rumours that Marc Fournier had engaged him for the revival of *Le Biche au bois,* which was to be produced at the Théâtre de la Porte-Saint-Martin in March.

Donato continued to appear at Covent Garden until the middle of February, when the management announced that he was suffering severely from the inclemency of the weather. His condition was actually much more serious. The doctors diagnosed severe inflammation of the lungs, caused probably by over-exertion, and advised him to return to his native Spain and rest for at least six months. He was, in fact, dying of consumption.

Early in April, the *Court Journal* reported that he had "sprung up again at the Porte-Saint-Martin," but if there was any truth in this, his appearance there was brief and caused little stir. Soon, mortally stricken, he was on his way south. He broke his journey at the small town of Cyrague, intending to rest there for a few days. But his health deteriorated so rapidly that he was unable to leave as he had planned, and at ten o'clock in the evening of June 10, 1865, he died in his wife's arms.

He left no successors worthy of the name. Those that there were could not "dance or use the cape in the same artistic way as he could, who was to the manner born, being a real Sevillean." A "Terpsichorean comet" he had been termed at the height of his career, and the metaphor was just. Brilliantly had he flashed across the Victorian sky, then vanished as suddenly as he had appeared.

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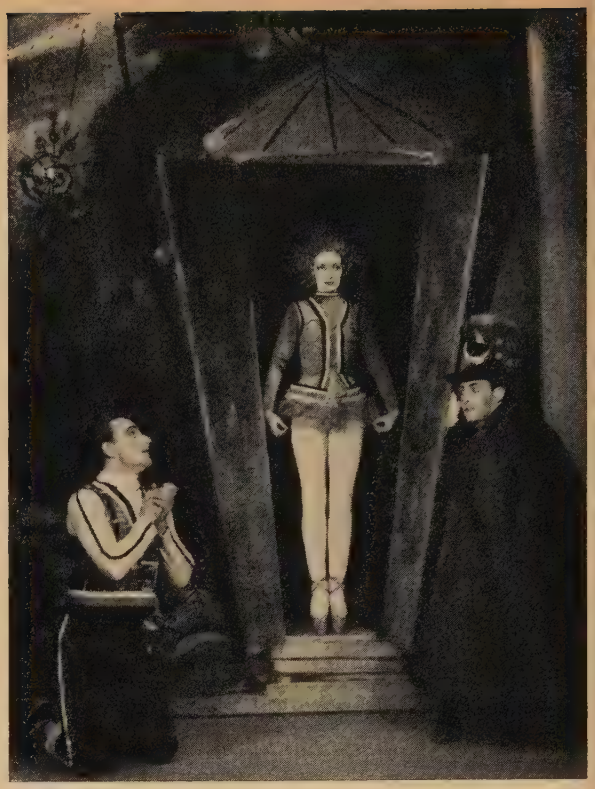
The accompanying illustrations are from the collection of Mr. Peter Revitt, to whom I am greatly indebted for much of the material on which this article is based.

I.G.



*Norman Dixon, Deborah Dering, Anne Lascelles, Noreen Sopwith and Ray Pointer in* Magic.
*Right: Norman Dixon, Deborah Dering and Victor Azaria in the "Find the Lady" episode in which a lady vanishes from a box only to appear immediately from the wings on the opposite side of the stage.*
*Unfortunately these pictures cannot give any idea of the beauty of Kenneth Rowell's designs.* *Photos: Paul Wilson*

# MAGIC

**First given by Ballet Workshop at the Mercury Theatre, London, on Sunday, November 15. Book and choreography by Peter Darrell; music, Michael Hobson; decor and costumes, Kenneth Rowell; mime sequences realised by Victor Azaria.**

Cast

| | |
|---|---|
| *Magician* | VICTOR AZARIA |
| *Sleight of Hand* | NOREEN SOPWITH, ANNE LASCELLES, NORMAN DIXON |
| *Rope Trick* | RAY POINTER |
| *Find the Lady* | DEBORAH DERING |

Flute, Christopher Taylor. Trumpet, Denis Egan. 'Cello, Olga Hegedus. Percussion, Pat Brady. Piano, Michael Hobson.

OFFICIALLY the theme of Darrell's ballet was simple; a magician shows the audience a few conjuring tricks, some sleight of hand, a rope trick and that spectacle, beloved of Magic Circle initiates, "Find the Lady." The dancers thus conjured up then perform a short suite of divertissements ending in a lively finale.

Unofficially Peter Darrell was, I suspect, aiming rather higher. Possibly his charade had a moral, something about the intervention of fate into the affairs of man. Perhaps Darrell's Magician is really a kind of Prospero controlling the lives of his pretty puppets.

It is as though the choreographer is telling us that we are victims of unlikely chance—at one point in the ballet a boy is disconsolate because his girl has run off with another boy who has just climbed down a rope out of thin air; then unexpectedly, abracadabra, a second girl appears and he too is happy. Life, in its brighter moments, is just like that.

The work is a mixture of mime and ballet. It opens with a long mime sequence and more mime is interspersed fairly liberally throughout. These sequences are the work of Victor Azaria, the Artistic Director of the French Mime Theatre Company, who plays the part of the Magician. Unfortunately, although Nature has endowed Azaria with mobile, expressive features, he is in no way the equal of such mimes as Marceau, Brillant and Barrault, who have delighted us in the past and with whom we are bound to compare all future exponents of the French school of mime.

Nor is the mixture of Azaria's mime and Darrell's choreography really satisfactory. The two idioms vary so much in the means they employ and the ends they encompass that Azaria was in much of the position of a soccer player who has got involved in a game of rugby.

This is Darrell's eighth ballet and his choreography is, as one would expect, competent and professional. It is neat and well-controlled, all the lessons experience has taught have been well learned and Darrell appears the master of his resources. But in *Magic* there is precious little magic in his dances; they rarely startle, amaze or enchant. Darrell is still just a very promising student-choreographer and has yet to graduate. Probably the graduation ceremony will have to be under the auspices of a full-scale ballet company.

The production itself had many points of interest, including a capital piece of stagecraft through which the Magician escaped from the cabinet by a trick which was startling in its simplicity. Perhaps the whole work would have been more interesting if Darrell, instead of collaborating with a mime, had made use of an actual illusionist. The possibilities of such a combination are intriguing.

Kenneth Rowell's decor and costumes are of the high standard we have come to expect from this artist. As often with Rowell, the costumes are preferable to the set, although this made shrewd use of the limited space of the Mercury stage. Rowell shows a remarkable dramatic flair, but should beware of a certain tendency towards the fussy and the splodgy. Michael Hobson's score, light, witty and imaginative, proved that his lapse of last month was only temporary.

The dancers, Noreen Sopwith, Anne Lascelles, Norman Dixon, Ray Pointer and Deborah Dering, gave the ballet a polished performance. It is encouraging to note that the general standard of performance at the Workshop this season appears higher than in the past.

**C.B.**

## *Achievement*

WITH a slight lull in Ballet Workshop's activities owing to a Christmas show using the Mercury Theatre, it is a good idea to consider just what this organisation has achieved.

In its three years of existence, 63 ballets have been mounted and over 250 artists have appeared. Many new scores have been commissioned and many designers, both experienced and inexperienced, have been responsible for the decorations.

In fifteen years, the Ballet Club and Ballet Rambert, who produced more works than any other British company, never managed to achieve anything like this. So Ballet Workshop's achievement constitutes something of a record.

Perhaps now is the time for them to consolidate their position and further develop the choreographers—Carter, Charnley, Darrell and Holmes—whom they have been responsible for bringing before the public.

In this way Ballet Workshop will be doing a great service to the art of ballet for these choreographers have been proved worthy of careful attention. This does not mean that no other choreographers should be given a chance, but that far greater discrimination should be employed in the selection of works presented. **P.W.**

# THE LOTUS BORN

**(From the *Lotus of the Moon*, a tale by Michael Powell and Brian Easdale taken from a cycle of Indian legends by F. W. Bain.)**

**First given by Ballet Workshop at the Mercury Theatre, London, on Sunday, November 15, 1953. Choreography, Felizitas Cottier. Music, Brian Easdale. Decor and costumes, Hein Heckroth.**

| | |
|---|---|
| *The voice of god Shiva and his worshippers* | SHEILA YOUNG, DOREEN MURRAY, KENNETH DOE, TERRENCE MANT |
| *The Young King* | BASIL PATTISON |
| *The Four Beautiful Women* | ANN LEYDDEKER, LYNETTE RAYNE, ANNE ROBERTS, MOYRA KENNETT |
| *The Lotus Born* | ANNE LASCELLES |

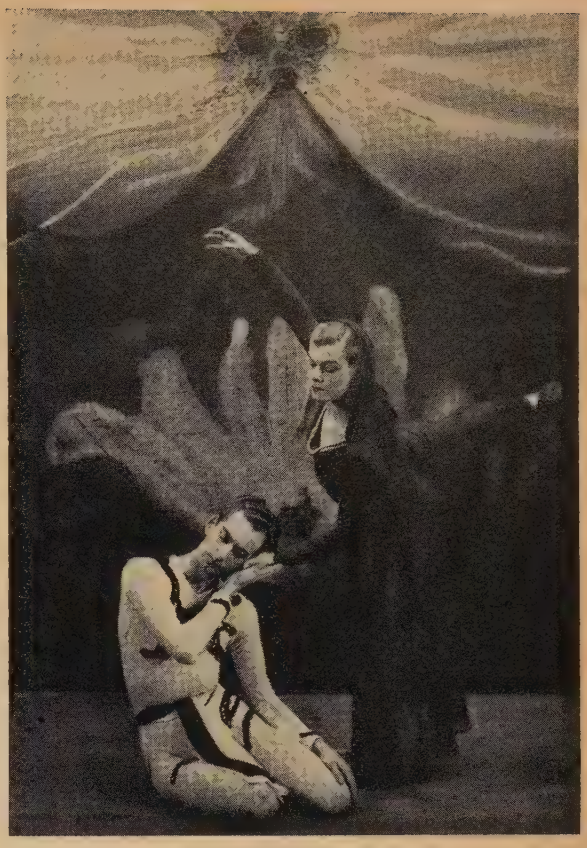
*A devout young King is granted a reward by Shiva. After temptations, he chooses for his wife the Lotus Born, who embodies all the virtues of the god.*

Pianos, Michael Hobson, Ian Stirling. Percussion, Pat Brady.

MICHAEL POWELL and Brian Easdale were, of course, partly responsible for the film *The Red Shoes*, so need no introduction. Hein Heckroth was also involved in that venture, but, in addition, has a reputation in ballet, particularly for his work for the Ballets Jooss. Miss Felizitas Cottier was, like Guy in *A Wedding Bouquet*, "unknown."

This quartet of collaborators have in *The Lotus Born* attempted to marry Eastern and Western dance traditions and so propagate an oriental ballet. Such alliances are not unknown in ballet—there have been Fokine's *Le Dieu Bleu*, Tudor's *Atalanta of the East* and recently Robbins' *Small House of Uncle Thomas*.

These nuptials, however, were conducted by choreographers of considerable experience. Miss Cottier, I imagine, has had no previous experience whatsoever in producing professional ballets for the stage; if she had one would never have guessed it.



*Basil Pattison as the Young King and Moira Kennet as Earth, one of the Four Beautiful Women, in* The Lotus Born.

*The misty setting by Hein Heckroth was the most distinguished contribution to this ballet. It will be remembered that Heckroth designed most of the settings for Ballets Jooss in the early days and that in recent years he has been mainly associated with Michael Powell in films such as* The Red Shoes *and the* Tales of Hoffman.

The Lotus Born *was mounted as an experiment with the idea that it should possibly be incorporated later in a film.*

*Photo: Paul Wilson*

The scenario of Messrs. Powell and Easdale resolves itself into a series of five *pas de deux*—a structural form not to be recommended to ballet-makers. The theme itself, four amatory misses and a connubial hit, possesses neither narrative interest, nor dramatic possibilities.

To the barren soil of the ballet's idea the choreographer brought few seeds of invention. The centre practice of almost any ballet class in London would reveal as much interest and evidence of choreographic ability. The relationship between the dancing and Easdale's score, which was of fudge-like consistency, was not very noticeable.

Heckroth's decor and costumes gained a certain lustre in comparison with the dimness of the company it was keeping. In fact, his backcloth probably represented the work's most solid contribution to the sum total of artistic achievement. Among the dancers Anne Roberts, as Fire, made the most of her limited opportunities.

One wonders whether it is very much use Ballet Workshop producing ballets by choreographers who have not undergone a period of apprenticeship as dancers in a professional ballet company. While fully appreciating the difficulties under which Ballet Workshop operates and making all due allowance for the exploratory nature of the organisation's purpose, there is exploring and exploring. No fair-minded audience objects to sitting through a bad work by a young choreographer with dancing and theatre experience, who has a good idea for a ballet, but lacks the choreographic know-how to bring it to success. To offer a poor idea for a ballet carried out by a choreographer without even great experience as an executant is a horse of quite a different colour.

Searching for choreographers is like prospecting for gold; you have to sift through a lot of mud before coming upon a nugget. But even the most optimistic of prospectors is selective about where he searches.

**C.B.**

# TARTANS

**First created for the Ballet Club in 1938, revived by Elizabeth Schooling for Ballet Workshop at the Mercury Theatre on November 15, 1953.**

**Choreography, Frank Staff. Music, Boyce. Costumes, William Chappell.**

ELIZABETH SCHOOLING, PETER DARRELL, HENRY HAYTHORNE

IT is useless to look for achievement in the work of an inexperienced choreographer; at best one can only hope for promise that will foreshadow a variety of possible development. It can presage a future mastery of dance-invention, an original conception of ballet construction, a gift of choreographic characterisation.

In the last programme at Ballet Workshop there was produced a first ballet which held just such a promise. It is markedly superior to any first ballet yet produced by the Workshop, and but for one unlucky circumstance, the organisation could congratulate itself on having discovered a choreographic talent of the first magnitude. The unlucky circumstance is that the ballet in question was first produced at the Mercury Theatre fifteen years ago!

*The Tartans* was Frank Staff's first effort at choreography and was originally danced by Elisabeth Schooling (who is responsible for the present revival), Frank Staff and Charles Boyd. It was a re-make of an even earlier ballet by Frederick Ashton for a Lopokova season at the Arts Theatre in 1930, when it was danced by Lopokova, Ashton and Turner. (Later Ashton's version was taken into the Ballet Club repertory, where Lopokova's role was taken by Markova.)

The music by William Boyce was subsequently utilised by Constant Lambert in the score for *The Prospect before Us*. The prospect before Staff after *The Tartans* was extremely bright. This unpretentious *pas de trois* for a Scots lass and her two suitors has wit, invention and charm. The male dances in particular are created with an assurance that belies their creator's immaturity.

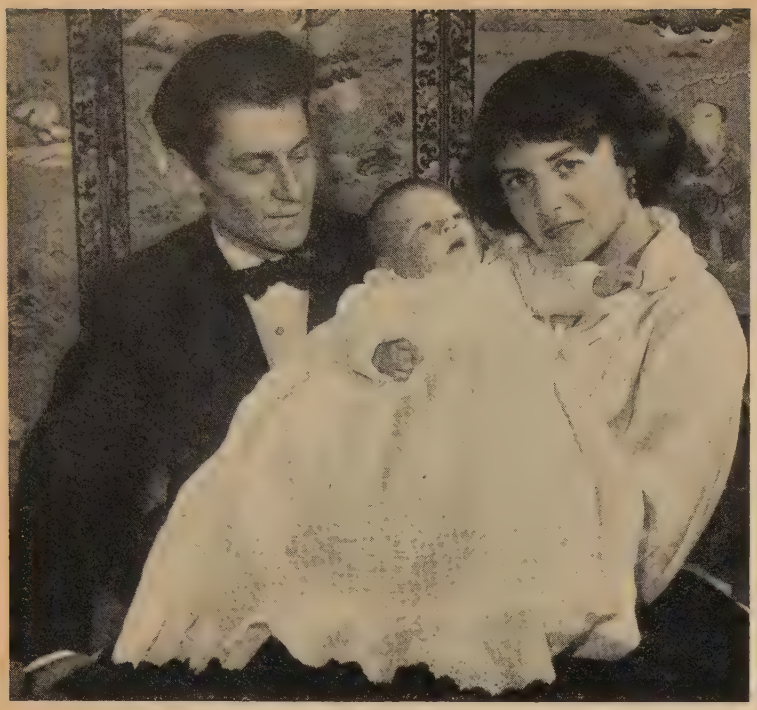
Staff started to dance at an early age in South Africa and came to England to study with Marie Rambert in 1934. Here he created roles and danced in ballets by Ashton, Tudor, de Valois and Howard. He spent a couple of seasons with the Vic-Wells Ballet and by 1938 had acquired considerable experience as a dancer. When he turned to choreography his first steps were guided by Marie Rambert, who, in the words of Ashton, "has the unique gift of awakening creative ability in artists."

Staff at this time was by no means a disappointed dancer, on the contrary, he was among the most promising male dancers of his generation. All these circumstances provided Staff with the superb background with which he started his choreographic career. Most of the young choreographers working today at the Workshop have none of these advantages, and their ballets suffer for it.

This lively revival was a credit to Elizabeth Schooling, who danced in it with youthful verve. Her male companions, Peter Darrell and Henry Haythorne, supported her with vigour.

Ballet Workshop has done well to revive this little ballet. It seems a pity that its choreographer has been forced to return to South Africa when there are still companies in this country without a resident choreographer.

**C.B.**



*Jean Babilée and his wife (Nathalie Philippart) with their three-month old daughter, Isabelle. On enquiring from Madame Babilée whether she intended to enlarge the Babilée family even further, she was most emphatic that she had every intention of doing so.*

*The seventeen-month-old twin sons—George and Alexander—of George Skibine and Marjorie Tallchief of the Marquis de Cuevas company. These twins have an extensive wardrobe, mostly contributed by Marjorie's sister, Maria.* *Photos: Lido*

BALLET BABIES

# curtain up!

### A Symbol of greatness

"WE remain a first-class power because of the quality of our people: the people who conquer Everest, who ride like Pat Smythe and dance like Margot Fonteyn, the people who act like Laurence Olivier and compose like Benjamin Britten . . . ."

The speaker? Lord Esher speaking in the recent debate on commercial television in the House of Lords. Surely this must be the first time that a ballerina has been named in that august chamber as a symbol of Britain's greatness.

### Jeers to cheers

NOT long ago, Ballet Rambert appeared in a theatre in the East End of London. *Swan Lake* opened the programme and was well received until Alexander Bennett came on to dance his variation. Some of the audience, unused to the idea of men wearing tights and dancing in public, took this as a signal for catcalls.

Bennett simply danced on. No greater tribute to his manly style could be imagined than the effect it had on the audience; by the end of his short solo, the jeers turned to cheers.

### It was bound to happen

ALMOST an "It's bound to happen" situation arose when Markova gave her first Giselle with the Marquis de Cuevas company in Paris. At the end of the first act, Markova was busy stabbing herself with Albrecht's sword when Skibine, as Albrecht, rushed forward to grab it from her. So much force did he put into it that he missed the sword altogether and could not stop running until he was up against the backcloth. By the time he had turned round and gone back to the hapless Giselle, she would have had time to stab herself many times.

For these performances an unusual situation occurred. Rosella Hightower, the company's ballerina assoluta, stepped into the supporting role of the Queen of the Wilis. Hightower's first chance to dance Giselle herself came on an occasion several years ago in America when Markova was suddenly taken ill. Her recent gesture to play a supporting role was a fine gesture from one great ballerina to another.

### A new Giselle

YET another dancer has taken over the role of Giselle because of the indisposition of a ballerina. This time it is Anne Heaton, who made her debut in the role in Vancouver when Violetta Elvin was unable to dance. Her many admirers in this country will eagerly look forward to seeing her in this part when the Sadler's Wells Ballet returns to England—but not, we trust, through the sickness of her colleagues.

With Beriosova, Jackson and David Blair all dancing various important roles for the first time in America, we have a host of cast changes to look forward to.

### So many names has Nathalie

IT seems that some folk just cannot make up their minds what to be called. When young Miss Leslie took up dancing she appeared under her own name when she was with Ballet Russe de Monte Carlo in Europe.

When that company went to America during the war, she was persuaded by Leonide Massine to adopt a Russian name. She called herself Krassovska, after her mother and grandmother, both of whom were ballerinas.

A few years ago she was persuaded by Anton Dolin to revert to the name of her Scottish father as it was better to have an English name with a British company, so much to the confusion of everyone she called herself Nathalie Leslie. But she had been called Krassovska for so long that most people, specially when Festival Ballet was in Canada where she was always known by her Russian name, did not realise that Leslie and Krassovska were one and the same person. The result was that she became Leslie-Krassovska.

But now the Festival Ballet posters outside the Royal Festival Hall have been changed to announce that Nathalie Krassovska is dancing with Festival Ballet during the present season. Poor Dr. Braunsweg, the company's impresario, must sometimes wonder who really is dancing in his company.

### An opportunity missed

THE group of Soviet dancers visiting Britain recently gave their half dozen London recitals in no less than five different theatres and concert halls. Many of these had unsuitable stages which hardly did full justice to the visitors. The reason being that everything was organised at short notice.

We have often been told that the Royal Opera house have invited a Soviet company to give a season. As there are no Saturday matinees at Covent Garden at the moment it seems a great pity that nobody thought of inviting the Russians to dance on London's most famous ballet stage. It would possibly have involved a certain amount of difficulties to arrange, but any effort would have been worthwhile if only for the sake of establishing future good will. Everyone who saw the dancers must have been aware that a visit from a full-scale Soviet company will be of the utmost benefit to us all.

### A home divided

THE surest foundation for a ballet company is a permanent home. A great deal of the success of both Sadler's Wells companies is due to this fact and Festival Ballet followed suit by being adopted by the Royal Festival Hall. An innovation, however, would be a company resident in two different theatres, spending part of the year in each. This may come about.

New York City Ballet naturally enough base their work for the year on their regular seasons at the New York City Center, touring between these seasons. In Italy this year they scored a big success, especially in Milan, where Balanchine had formerly mounted several works for the resident company. So successful were they in Milan that it is an open secret that they have been invited to make La Scala their second home, playing several months each year.

### Baby-judging dancers

DANCERS have to be versatile these days. The latest off-stage occupation we have heard of is baby-judging. Margaret Hill and Donald Britton are the practitioners. On tour with the Wells Theatre Ballet, they found themselves called upon to judge the regional heats of a national baby competition.

We hear that Britton, who recently became a father himself, was delighted by the job. Perhaps now he will organise a competition for the most beautiful dancer's baby —that should be quite an event.

A terrible thought has just struck us. With all these ballet babies whose parents intend that they will eventually become famous dancers, a new generation of ballet mother is growing up. The ballet mother is one of the most dreaded appendages to any ballet company, but perhaps this new generation will have at last realised that the ballet mother's place is in the home and not backstage in the theatre.

### Choreographer-opera producers

*PETER GRIMES,* produced at Covent Garden by John Cranko, was bound to be of some interest even to ballet-goers who do not usually concern themselves with opera. How surprising it was to discover one of this country's leading music critics declaring that he has seen four performances of this eight-year-old opera!

We are often told that ballet criticism in this country is of a lower standard than that of the other arts of the theatre—but what should we think, for instance, if a ballet critic admitted that he had seen *Cinderella* only four times!

### Narrative pas de deux

THE most intriguing remark in months was made in the *Radio Times* about the Ballet for Beginners programme. It was stated that Oleg Briansky and Daphne Dale would dance the *Don Quixote pas de deux* to illustrate the theme of story-telling in ballet. Perhaps one day somebody will tell us the story of what we have always assumed to be a purely classical *adagio* with variations.

### Helpmann in Nipon

ANOTHER choreographer very busy with opera production these days is Robert Helpmann, who is reviving his production of *Madam Butterfly* and also mounting *Le Coq d'Or* for Covent Garden. Both have decors by designers connected with ballet—the late and ever-lamented Sophie Fedorovitch designed the former, Loudon Sainthill is to work on *Le Coq d'Or.* There are strong rumours that Helpmann may be closely connected with the Covent Garden opera in the future.

### Shorn lambs and dancers

THE effects of ballet on economics are more far-reaching than we supposed. A news report says that the price of lamb's wool has risen to a record figure because the Russians are again in the market for very fine wool used for tights for dancers. No doubt we shall soon learn of terrible consequences arising from the current vogue among some dancers for nylon tights.

### Paris acclaims what London neglects

IT is strange how dancers slip through the fingers of Sadler's Wells Theatre Ballet only to have a great success abroad. Not long ago Joan Cadzow left the company in which she was a soloist, joined Yvette Chauviré's company in Paris and was soon taking over the ballerina's own roles with very great success.

Now ex-member of the Wells Theatre Ballet, Kathleen Gorham has become the talk of Paris for her remarkable performances with the de Cuevas company. This dark-haired Australian girl is fulfilling her early promise and should surprise English audiences when next she appears in this country.

### The crumbling curtain

THEY told us the Russians were unapproachable, guarded, securely locked away from contact with the public. All that we were told, yet Alla Shelest, the ballerina from the Kirov, Leningrad, who has recently been visiting England, spent a spare day in London recently with photographer and balletomane, G. B. L. Wilson.

Shelest's great interest off-stage is ceramics, so they went to see the pottery at the Victoria and Albert museum. Later they went to Kensington Palace, where most of the contents of the London Museum are housed and there they spent some time looking at the tutu worn by Pavlova for Fokine's *Dying Swan,* as well as the other Pavlova relics.

How many forms did Mr. Wilson have to fill in so as to meet Alla Shelest? None at all. He simply called at her hotel with his car and then invited her out. It seems that the old iron curtain is really cracking now!

We do not know what these dancers were led to expect from an English audience, but we do know that they were terribly moved by the reception they got. Perhaps this visit of Soviet artists will have done more to create an understanding between two great countries than a whole century of round table conferences.

### Festival tops poll

YET another Festival Ballet marriage has only recently been brought to our notice. Very best wishes to soloists Peter White and Jeanette Minty, who were married two months ago. Festival Ballet now tops the poll for the most marriages in the shortest time.

## happy birthday to...

| | | Jan. |
|---|---|---|
| Carlu Carter | Winnipeg Ballet | 6 |
| Johaar Mosaval | Sadler's Wells Theatre Ballet | 8 |
| Kurt Jooss | Director, Ballets Jooss | 12 |
| Paula Gareya | Festival Ballet | 13 |
| Roland Petit | Ballets de Paris | 13 |
| John Kriza | Ballet Theatre | 15 |
| Mary Munro | Ballet Rambert | 15 |
| Jenny Workman | Ballet Theatre | 16 |
| Bill McGrath | Winnipeg Ballet | 18 |
| Belinda Wright | Festival Ballet | 18 |
| Herbert Bliss | New York City Ballet | 21 |
| Monica Leigh | Festival Ballet | 21 |
| Monique Bernachova | De Cuevas Grand Ballet | 23 |
| Rosalie Vernon | Festival Ballet | 23 |
| Maria Tallchief | New York City Ballet | 24 |
| Michele Grimault | De Cuevas Grand Ballet | 25 |
| Stanley Holden | Sadler's Wells Theatre Ballet | 27 |
| Irene Skorik | | 27 |
| Franklin White | Sadler's Wells Ballet | 27 |
| Susan Haxton | Continental Ballet | 28 |
| Jeanne Lusby | International Ballet | 29 |
| Roger Fisher | Winnipeg Ballet | 30 |
| Teddy Rodolphe | | 30 |
| George Skibine | De Cuevas Grand Ballet | 30 |
| | | Feb. |
| David Shields | Sadler's Wells Theatre Ballet | 1 |
| Jean Babilée | Ballets de Paris | 3 |
| Derek Westlake | | 4 |
| Audrey Brookes | | 5 |
| Dudley Davies | Sadler's Wells Theatre Ballet | 7 |
| Kathleen Grey | Continental Ballet | 8 |
| Enrique Martinez | Ballet Theatre | 8 |
| Anna Cheselka | | 9 |
| Margaret Pollen | | 9 |
| John Gilpin | Festival Ballet | 10 |

**Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, 12 Phipps Mews, Eccleston Place, London, S.W.1. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post early.**

***It's bound to happen*—that the one who does most will get the least.**

**Drawn by Peter Revitt**

# STEPS OF THE DANCE II

by
BARBARA VERNON and JOHN GREGORY

**Drawn by**
**Eilean Pearcey**
**Posed by**
**Edna Busse**

*"The consequences of false positions are fatal."*
*"Simplicity in any style demands the greatest perfection."*
Jean George Noverre.

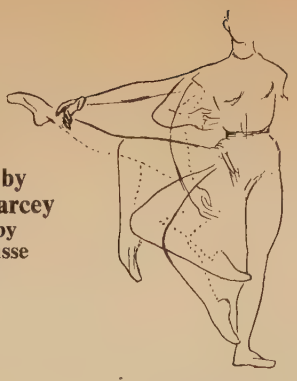


***Illustration 23***
***Developpé movement***

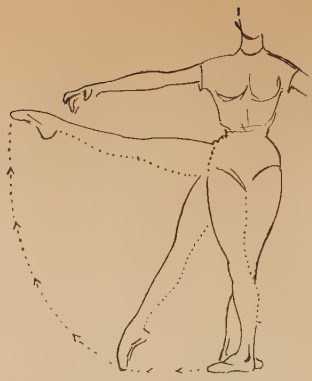


***Illustration 24***
***Extension with straight leg (à la seconde)***

***Illustration 25***
***Relevé en l'air (Drop-up)***

**THE BARRE-WORK** (Continued)

*DEVELOPPES* (The *Adage* of the *Barre-work*) are the slow unfolding extensions of the legs. They build sustaining power, fluidity and balance. The aim is to lift the leg as high as possible with ease and perfect control; to cultivate beautiful flowing lines.

Starting from 5th position, the toe of the working-leg is drawn up beside the calf of the supporting-leg. When the working-knee has been lifted as high as possible without upsetting the body, the lower part of the leg from knee to toe opens out and extends to the full. There should be no reflex action in the upper body, which is uplifted and straight, the shoulder blades pressing flat into the back.

*Developpés* may be performed *simple, en plié, en demie-pointe* and on full *pointe;* in all directions, viz.: front, side, back, *en effacé, en croisé, en ecarté, en penchée* and *allongeé*. In all positions the hips must remain square to the direction the body is facing.

The working-arm synchronizes with each *developpé*. There are many individual movements of the arms, but at the *barre*, the simple basic movement accompanying the *developpé* is from 4th pos. down through 1st, forward to 2nd and out again to 4th pos. The arm, soft and relaxed, should follow slightly after the movement of the leg.

In enchainement *Developpés* may be linked with such steps as: *Tombé, coupé, soutenu, petit battement,* etc., and the following auxiliary movements are frequently used in combination:

**Passe le jambe.** In which the working-leg passes with bent knee, toe at supporting-knee level, from one position to another. The leg is always turned out, the foot stretched.

**Supplementary Extensions.** Instead of the usual *developpé* movement the leg may be lifted fully stretched from *tendu,* straight out to the extension. In passing from one extended position to another the stretched leg may be lowered to 1st position and brushed out again to the next position. The extended leg may be carried *en l'air* from one position to another.

**Grand Ronde de Jambe en l'air.** *En dehors,* the working-leg *developpés* to the front, and is carried *en l'air,* fully stretched by way of 2nd position to 4th position back. As the leg passes from 2nd to 4th position the hip of the working leg must be lifted slightly to allow the leg to rise higher. The arched back tilts very slightly forward in counter-balance. *En dedans* starts with *developpé* to the back; the stretched leg is then carried by way of 2nd position to 4th position front.

**Grand Fouetté.** The working-leg is extended to the front, or to the side; the body turns with *relevé* on supporting-leg, leaving the extended leg *en arabesque.* As the body turns the extended-leg rotates outwards from the hip.

**Grand Fouetté en Revers.** The working-leg is extended to the back or to the side; the body turns with *relevé* on supporting-leg, towards the extended leg, which remains *en l'air* in 4th position front.

**Releve en l'air.** A device employed with *developpés,* for strengthening the hip joint and commonly known as 'Drop-up.' When the working-leg is fully extended and taut, it is momentarily relaxed from the hip and immediately tensed up again, so that the leg falls an inch or two, and then rises higher than the original extension. The movement might be likened to the action of a well-sprung roller blind; from a slight pull down it flies up.

**PORT DE BRAS WITH DEVELOPPE**

(1) Simple *Port de bras* with working-leg extended *en developpé* to the front or back;
*En dedans,* the working-arm is carried from 4th pos. down to 1st and up through 2nd to 3rd and out again to 4th, with the body bending slightly forward and round, following the movement of the arm.
*En dehors,* the arm is carried from 4th pos. up to 3rd down to 2nd and out to 4th, with the body making a circular movement following the gesture of the arm.

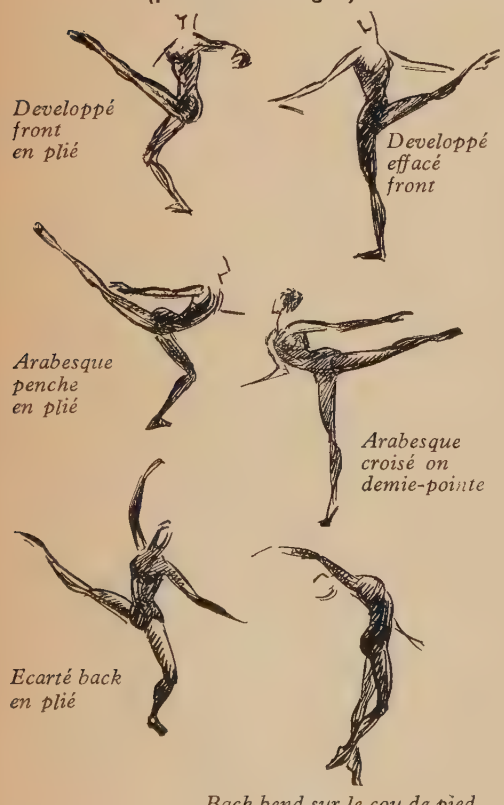
(2) Simple *Port de bras* while the leg is extended *a la seconde*: The working-arm if carried from 4th pos. to 3rd as the body leans towards the *barre;* the arm returning to 4th pos. as the body straightens again.

(3) *Port de bras* with *Tombé* in the 2nd position: As the working-leg *tombés* and the body inclines away from the *barre,* the supporting-arm leaves the *barre* and is carried up to 3rd pos. As the body straightens up the arm returns to the *barre* again. The working-leg may close in 5th position, or be extended again.

(4) *Grand Port de Bras* with *Tombé* in 4th position: As the working-leg is dropped forward in *Tombé* the working-arm may execute a *Port de bras* en dedans as described in Instalment 9. As the working-leg is dropped backwards in *Tombé* the working-arm may execute a *Port de bras* en dehors as described in Instalment 9.

The next Instalment will deal with *Grands Battements,* Variations and *Enchainements.*

***Illustration 26***
***Some movements of adage (from various angles)***


Developpé front en plié
Developpé effacé front
Arabesque penche en plié
Arabesque croisé on demie-pointe
Ecarté back en plié
Back bend sur le cou de pied

Developpé croisé front on demie-pointe
Attitude front on demie-pointe
Ecarté front
Arabesque effacé on demie-pointe with croisé arms
Attitude effacé on demie-pointe

# *Ballet Russe—then and now*

**The advent of a book and the appearance of a group of Russian dancers prove that Diaghilev's Ballet Russe and the ballet of the U.S.S.R. are far from being the same thing.**

by PETER WILLIAMS

"WHICH do you like best—the English ballet or the Russian ballet?" the old lady with jangling earrings insisted.

I hedged: "Well, it depends what you mean. I was brought up to the Russian school and in those days there was no English school. What we now call the English school is really the old Russian school with English temperament. If you mean do I prefer Russian dancers to English ones, then I would again say that I was brought up to Russian dancers and I still believe that what I saw was the highest achievement of the dance so far in this century, but I don't know much about the Russian dancers of today."

This rather abortive conversation took place some years ago, but in the last few weeks various things have happened to make me reconsider the whole question—a book and some recitals of Soviet dancers.

### *The regisseur on the master*

First the book. Diaghilev's regisseur, Sergei Grigoriev, has at last written his version of the Diaghilev story.* Nobody is in a better position to tell it, because nobody other than Diaghilev was so closely connected with the whole great and wonderful enterprise from its outset until its final disbandment in 1929. We have had many admirable books from people connected with that company and from enthusiastic members of the audience, but we have never had the story from within told in such a concise and unbiased way. Everything now falls into its proper place. All the scandals and rows which have so frequently been given such prominence in other books are now relegated to their proper place—the background.

Here, then, is a chronicle of artistic achievement unparalleled in the history of ballet. From it emerges, like a mighty Titan dwarfing land and sea, the brooding figure of Serge Diaghilev, making everyone else look like enthusiastic pygmies.

Whether playing through a score, inspiring a designer, supervising the lighting, correcting a dancer or choreographer or searching endlessly for money to make his projects possible, Diaghilev's all-seeing eye had everything under control; control of such taste and authority that nobody would presume to contradict him. Thus it was that the most eminent ballet makers of the century did their best work under his ægis.

In this book Grigoriev has rendered a service to ballet as great as any that he rendered to his master from 1909 to 1929. He does not write particularly well and to the non-ballet-minded person much of it might appear dull. Personally, I found its lack of embroidery and sheer recording of events like a clean gulp of iced water after the meal of fancy dishes, which so much Diaghiliviana turns out to be. Seldom have I felt so inclined to implore the reader to buy, borrow or even steal (temporarily) a book which I know will throw light on so much that happens today.

But what has happened to the Russian ballet today? Up to a few weeks ago it was only through the medium of the cinema and the scanty reports of a few who have been to Russia in the past twenty years, that we have been kept in touch. It has been quite apparent, however, that the Russian ballet of today is very different to the Ballet Russe of Diaghilev.

### *The new Russian dancer*

The very notable visit of a party of Soviet dancers to England has thrown a little more light on the subject. In the dancing of Alla Shelest and Konstantin Shatilov it was possible to see the school which the Italian Cecchetti improved upon and against which Diaghilev and his followers rebelled. In other words, the school in Russia has not moved on (I purposely avoid the word "advanced") since the beginning of the century. Not that this is necessarily a bad thing, as many so-called moves forward are in reality a move back. I was profoundly excited by much that these dancers did, as I have also been in films with Ulanova and Plesetskaya.

I love the grandeur of movement and the way in which every fibre of the body is used to make the dance flow like the relentless course of a big river—so much more satisfying than those spiky movements we have become accustomed to in the West. Such lyricism is something we seem rarely able to achieve. How magnificent are those Russian *arabesques* when the leg appears to enfold the cavalier like another arm! How good to see dancers doing only the things they know they can do well instead of struggling through steps in which they do not excel!

*Tamara Karsavina as the Firebird. Photograph from Grigoriev's book on Diaghilev reviewed in this article.*

On the other hand I particularly dislike the broken wrist, which seems æsthetically wrong. A hand at 90 degrees to the arm is like an unfinished sentence. It was Cecchetti with his perfect placing of arms and hands who originally corrected this fault. Nor was I particularly happy about the bent knee in a *jeté*, which, though giving greater elevation, belongs more to the Franco-Danish school and is curiously at variance with the Russian.

The *danseur noble*, Shatilov, was a fine partner, but he seemed quite unable to walk across a stage or to present his ballerina. A lapse which would never have been allowed previously. The other male dancer, Fermanyantz, was very typical of the wonderful material which Diaghilev originally turned to such good use. None of the dancers were presented in any way worthy of their greatness.

Impossible to see in the excerpts from *Romeo and Juliet*, the most considerable of recent Soviet works, that the choreography of Leonitov was anything more than competent. Which causes one to believe that the choreographer has not been given much chance to develop since the days of Fokine.

The first Russian wave depended on the genius of one man, the second will be a mass onslaught of technique. But if anybody doubts the greatness of Diaghilev's dancers they should see Madame Rambert's film of Olga Spessitzeva in *Giselle*. There, and in the continued miracle of Markova and the teaching of Tamara Karsavina, is the proof that we who acclaimed the first Russian Ballet are not so foolish as people think.

**The Diaghilev Ballet*, 1909-1929, *by S. L. Grigoriev, translated by Vera Bowen* (Constable, 35*s*.)

## TATIANA CHAMIÉ

THE ballet world of New York has lost one of its most popular teachers and choreographers in the sudden death of Tatiana Chamié, but perhaps the greatest loss of all will be the unique functions which took place at her flat. There all people connected with the dance would meet to discuss the current news and events. Her doors were open every Wednesday evening at 200 West 57th Street for all who cared to drop in for a glass of wine, a good sandwich and to meet old friends and make new ones. Nobody else was such a hostess, for she really knew how to create a friendly atmosphere.

Two years ago, when the Sadler's Wells Ballet were in New York, Tanya invited all the ex-Diaghilev dancers to meet their old colleague, Ninette de Valois. Those who were there tell of this occasion as an unforgettable meeting of old acquaintances.

Tanya was born in Russia of a Russian mother and a Syrian father. The family was wealthy and she received a first class education. It is probably true to say that she was, with the exception of Karsavina, the most cultured ballet dancer from the time of Diaghilev to the present day.

She joined Diaghilev in 1920 and worked with him until his death. In 1932 she joined de Basil's company, where she helped the Grigorievs to reproduce the repertoire of Diaghilev. In 1935 she was responsible for bringing together Leonide Massine, Serge Denham and the millionaire, Julius Fleischmann. These three, together with Tanya, decided to create a new ballet organisation. The company brought from Rene Blum and called Ballet de Monte Carlo, later changed to Ballet Russe de Monte Carlo.

Tanya produced two ballets for this company and one for the Nana Gollner Company. Her choreography always enjoyed a great success with the audience.

In her cosy studio in New York, Tanya could be found giving classes to all grades of students and professional dancers. One could find her sitting on a sofa, her legs tucked underneath her in a typical posture, an open book in her hands. She loved reading and frequently quoted from classics and modern authors. It mattered not to her which language she read, for she spoke perfect Russian, French, English and German. When not reading, she would be seated at the piano examining old French and Italian scores, a type of music she greatly admired.

The last time I saw Tanya, on October 8 at the Metropolitan Opera House, she was happy that Dame Ninette de Valois had invited her, together with other ex-Diaghilev dancers, to her box to see *Sylvia* danced for the first time by Svetlana Beriosova. No one could possibly have imagined that this happy, healthy and energetic woman was to pass away within five weeks. How sad that she left us so soon and so suddenly, and how empty New York will seem without her!

**Nicholas Beriosoff**

# European Folk Dance

by Joan Lawson

Published under the auspices of The Imperial Society of Teachers of Dancing, and accepted by the National Dance Branch Committee for the syllabus of their examinations, this book traces the development and origins of the European dance, and shows how the individual dances reflect a people's origins, customs, culture, lives and character. Most of the dances of the different European cultural groups are quoted with the accompanying music, and maps, diagrams of the dances, and drawings of costumes all contribute to make this book a work of premier importance for all students of the dance, and all interested in dancing.

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# NEW BOOKS

## Dancing round Europe with Joan Lawson

*European Folk Dances*, by Joan Lawson (Pitman, 42*s*.)

THE pre-historic ancestor of modern ballet, the Folk dance, has had lamentably few books devoted to it and this book by Joan Lawson does much to fill a rather ugly gap. Part is given over to detailed descriptions of the actual dances; these are illustrated with the appropriate musical phrases and a type of choreographic notation of Miss Lawson's own invention, consisting of admirably clear pin-men. All of which cannot fail to be of the greatest assistance to both dancing teacher and student.

As was to be expected, some of the dances are treated better than others—the section on Russian dances is full and informative, while that on Spanish and Portuguese dancing is less rewarding. It was a pity that Miss Lawson did not restrict herself to the history and annotation of the dances as her probing, deep into the origins of folk dance, is rather sketchy. Her scholarship is not profound enough to enable her to bring a great deal of value to the anthropological and historical background of her subject. She has a habit, dangerous in true scholarship, of hurtling to conclusions on what seems to be scanty evidence. This may have been brought about by the disparity between the size of the book and the scope of the subject.

However, even this section of the book is, at the least, provocative and will give all interested in dance cause for thought on one of its most fascinating aspects; the rest of the book successfully undertakes a task for which all students will be grateful.

## A questionable anatomy

*An Anatomy of Ballet*, by Fernau Hall (Andrew Melrose, 30*s*.).

WITH his *Modern English Ballet* published a few years ago, Fernau Hall put students of English ballet in his debt. However profoundly one disagreed with his critical conclusions, the book remained a monument to the writer's industry and research. Hall went to pains to collect almost every known fact about English ballet and the usefulness of this collation was such that one could readily forgive the writer his personal prejudices.

In his new, and even larger book, *An Anatomy of Ballet*, Mr. Hall attempts to do for the world what he has already done for England. Because the subject matter of his book is already almost fully documented, the present work has not the usefulness of its predecessor and one is left to assess Hall's interpretation of ballet history. Personally I would say this is of little value. Mr. Hall has all the attributes of a fine critic bar one—good taste.

Mr. Hall, for example, has scant respect for Ashton and Balanchine. Those gentry, although accepted by fairly common consent on both sides of the Atlantic as great choreographers, are, according to our present writer, " post-expressionist pseudo-classicists," which, if true, is very naughty of them. In *Daphnis and Chloe*, I quote almost at random, " there were long passages . . . where the choreographer seemed to have no idea what to do with the dancers." In *Orpheus*, you may be interested to learn, " much of the choreography had only the vaguest connection with the music."

All ballet criticism is subjective and Hall can be praised for having a mind of his own, but his readers must remember that every call from the wilderness is not the voice of a minor prophet. Furthermore, while I in no way question the author's passionate sincerity, it is disquieting to find that ballets he is not likely to have seen are subjected to much the same critical analysis as ballets he probably has seen. One almost feels that he could have written the book without leaving his typewriter and reading desk.

So much for my opinion of Mr. Hall's opinions, anyone interested in ballet should read for himself and judge for himself. Nevertheless, Hall writes lucidly and well, often with a neat turn of phrase for example, " the chances of reviving dead horses are little affected by the time available for flogging them." He has an adult and serious approach which is welcome, and the arguments and themes of his book are well laid out. The photographs are refreshingly unhackneyed and the book is well indexed. **C.B.**

# NEW RECORDS

## Oriental fantasies

*The Golden Cockerel*—Suite; *Tsar Saltan*—Suite. (Rimsky-Korsakoff.) Philharmonia Orch. (Dobrowen.) Columbia 33SX1010. 1 12-in. LP, 32*s*. 4½*d*. *The Golden Cockerel*—Suite; *Capriccio Espagnol*. (Rimsky-Korsakoff.) French National Symphony Orch. (Désormière.) Capitol CTL7020. 1 12-in. LP, 36*s*. 5½*d*.

BOTH of these new records give the well-known orchestral suite arranged by Glazounoff and Steinberg from Rimsky-Korsakoff's fantastic fairy-tale opera, *The Golden Cockerel*, which, incidentally, is to be revived by the Covent Garden Opera early in the new year. The four movements of the Suite—*King Dodon in his Palace, King Dodon on the Battlefield, The King with the Queen of Schemakhan*, and *The Marriage Feast and Lamentable End of King Dodon*—are those used in Fokine's ballet version for the De Basil Company, except that in the concert arrangement the music is slightly abbreviated. It contains, of course, some of the most brilliantly theatrical music ever written and, as such, lends itself to a variety of interpretations. When writing last July about a performance by the Suisse Romande Orchestra under Ansermet (LXT2769), I complained that although the glitter and oriental pageantry was excitingly presented, the menacing atmosphere of the more sombre episodes eluded that conductor to some extent

Here there is no lack of mystery, both performances are vividly alive and colourful and the respective conductors spare us the irritating *rallentando* Ansermet makes at the recapitulation of the big tune in the final march.

Dobrowen's, however, is the outstanding interpretation. Everything falls beautifully into place, there is no straining after effect and yet each point is brought home with complete conviction. Dobrowen's tempi throughout sound exactly right and, incidentally, are nearer to those at which the corresponding movements are taken when given in conjunction with Fokine's choreography. On the reverse side the Philharmonia give an equally splendid account of the composer's own arrangement of three of the episodes from another of his operas, *Tsar Saltan*. Like Ansermet, Désormière couples his *Golden Cockerel* with *Capriccio Espagnol* and although there is little to choose between the playing of the two orchestras on these Decca and Capitol discs, the fact that Désormière injects a little more fire into the *Capriccio*, as well as securing a wider range of dramatic contrast in the *Cockerel* pieces, makes this a more satisfying choice for those who want the music of both ballets on one record. The recording on all three discs is exceptionally bright and brilliant. **D.H.**

# Dance and Dancers . . . . AT HOME

## SOVIET DANCERS

THE dancers gave a total of six performances in the London area; the first was at the Scala Theatre on November 10; the next night they appeared at the Poplar Civic Theatre; on November 14 they gave a matinee at the Royal Festival Hall; November 23 saw them at the Stoll Theatre; a morning performance specially for children took place November 28; and the visit ended with a performance at the Royal Albert Hall on December 5.

Of all these performances the one at the Stoll was easily the most important and satisfactory, although Fermanyantz, one of the principal dancers, seemed to find his best form at the final performance in the unprepossessing surroundings of the Albert Hall. But obviously the Stoll provides conditions approximating to that which they are used to in Russia.

The troupe contains three ballet dancers, Alla Shelest and her partner Konstantin Shatilov, both from the Kirov Theatre (the Maryinsky) in Leningrad, where they are a prima ballerina and *premier danseur* respectively, and Georgi Fermanyantz, solo dancer from the Bolshoi Theatre, Moscow.

Shelest and Shatilov proved somewhat disappointing on first acquaintance (possibly because Shelest started the tour with a bout of influenza), but by the time of the Stoll performance they were dancing at their best. Here they danced the complete *Black Swan pas de deux*—earlier at the Festival Hall they had given the *adagio* and *coda* in very cramped conditions—and it was possible to make some assessment of their merits.

She is beautifully schooled, with a finely deployed line, a classic carriage, neat feet, well-kept arms and a well-mannered air of authoritative grandeur. She turns well and is light on her feet. Her balance is, however, nothing remarkable. Her face, in this *pas de deux*, showed few gradations of emotion, but her eyes have something of the hypnotic intensity of Mia Slavenska.

Shatilov is all good manners and self-effacement. He had come from Moscow to exhibit his ballerina to her best advantage and that he did. His partnering was of a virtuoso type (not showy, virtuoso) more or less unknown in the West. He lifted and twirled his ballerina as though she were a child in arms. When given the chance to dance he performed effectively and efficiently. A broad sweeping style with nothing minced and no step under-danced, compensated for an untidiness around the feet. He walked badly and lacked the ability to project his personality and so give positive value to his stances.

Their version of the *Black Swan* was on the whole choreographically inferior to most of the versions extant in the West. Chiefly it lacked the sense of cumulative excitement, but much of this could have been due to the performance which was able but in no way shattering. It seemed foolish to open a recital with this *pas de deux* in any case.

### Shelest as Juliet

Of vastly more interest were the excerpts they presented from the ballet *Romeo and Juliet;* at the Stoll, where the dancers had the advantage of a decent proscenium arch and a few simple props they really did contrive to give some small impression of what this most celebrated of Soviet ballets must be like.

What can one say of the snippets of choreography (presumably Leonitov's, but like all the choreography, unaccredited on the programme) we were shown. Much ink has been spilled by people who have never seen Soviet ballet on the theme that everywhere in the world have the lessons of Fokine been learnt, everywhere but in Soviet Russia. Now after these tid-bits we can take leave to doubt this time-honoured theory.

The three scenes given were (named as in Prokofiev's score) *Madrigal*, where Romeo and Juliet first meet; *Betrothal*, their wedding by Friar Lawrence; and *Farewell*, their parting before Romeo's flight. This last scene will be remembered by those who saw the film *Gala Festival*, where it was danced by Ulanova (creator of Juliet) and Gabovich. Now certainly in these scenes the dancing was in the approved Fokine manner—the entire body was expressive, the dramatic action was at one with the dancing and not artificial mime imposed from without, and the dances were appropriate to their subject. In fact the indications are that Leonitov has achieved in *Romeo and Juliet* what Andrée Howard and Ashton have achieved in *The Sailor's Return* and, very differently, in *Sylvia,* the modern multi-act dramatic ballet.

Leonitov's choreography was effortless and unforced and he has cleverly exploited the opportunities for poetic expression offered by the incredible Soviet advances in the field of partnering and lifting. One is now more than anxious to see the complete ballet, notwithstanding the fear that many of the crowd scenes (to judge from the film) would strike Western audiences as old-fashioned and counter-revolutionary. But this is only a fear, perhaps the ballet is as wonderful as its Soviet critics say.

Shelest and Shatilov were a very different pair in this from their appearance in *Black Swan*. She gave a lovely performance, rich in womanliness and humanity. One would like to see her as Chloe, Sylvia or Eurydice. Shatilov also danced with a better bearing, and his acting still did not greatly impress.

Shelest was also good in a Strauss *Waltz*, where she redeemed from banality a corny little number about a girl coming home from her first ball and dreaming into the future.

Shatilov was at his best in a variation which they said was from *Esmeralda*. This was danced with fine flourish in a costume that recalled Edgar

*Alla Shelest and Konstantin Shatilov in the* pas de deux *to a waltz by Shostakovitch. Photo: Paul Wilson*

Rice Burroughs and Tarzan more than Victor Hugo and Quasimodo.

On most of the programmes they gave an exhilarating little *pas de deux* to a Shostakovitch waltz. For this they wore the almost traditional tennis-match garb for Soviet dancers, he looking particularly dashing in nylon shirt and white slacks. The partnering was once more outstanding. At Poplar the couple danced something called *Petrarch Sonnet* to music by Liszt, about which the least said the soonest mended. What Poplar had done to deserve that one was never made clear.

At the final performance in the Albert Hall Shelest and Shatilov were supported by the London Symphony Orchestra, conducted by Leighton Lucas, in a performance of excerpts from *The Sleeping Beauty*. They danced most of the solo work from the Vision Scene and the adagio, variations and coda from the last Act. It was remarkable what a close resemblance much of the choreography bore to the English version, particularly at the beginning of the Vision Scene. Shelest is no Fonteyn (nor no, one imagines, Ulanova), but is a very lovely dancer whom we would welcome at Covent Garden in a production more suitable to her talents.

### A great male dancer

THE other ballet dancer on the programmes was Georgi Fermanyantz, the subject of our Personality of the Month, on another page. He was quite easily the most distinguished of the trio, although his dances were rather less interesting as indications of the trends in Soviet ballet.

A thick-set man of medium height, he seems naturally endowed with great elevation and ballon. A broad, flowing dancer typical of the Russian school, his feet have the blemish, more frequent in the Italian style, of insufficiently pointed toes. Like Shatilov, some of his elevation is obtained at the expense of a bent knee, possibly a legacy from Burnonville via Johanson

His turns have strength rather than fluency, although he can easily spin five or six pirouettes. Like the Kirov pair, he always gave a sense of having something in reserve and never dancing to the limit of his bent. As throughout the recitals the music was provided by a single piano (an effort to provide an orchestra at the Stoll unfortunately had to be abandoned), it was a little difficult to judge fairly the dancer's musical phrasing, however Fermanyantz did appear to have unusual musical sensibility.

Of his four variations that from *Taras Bulba* was undoubtedly the most popular. This was Russian character dancing of an incredibly high order. We have seen both Trunoff and Kalioujiny do this kind of thing technically as proficient, but with neither of those dancers did it look as easy as shelling peas. With Fermanyantz it did.

The rest of his dances were classical. This might come as a surprise to some, but I fancy that it is only in England that we insist on semi-watertight compartments for our various types of dancer. He was at his best in a variation from *Bayaderka*, where his high if none too clean beats were most impressive. For the record, as a measure of his technical resources, he did all his turns and spins from left to right, and can do a double-double air turn, but only with difficulty.

The variation from *Flames of Paris* was Romantic rather than Classical, and the dance from the ballet, *The Little Stork*, was choreographically in the style of the *Bluebird* variation. Both were superbly danced.

### Ballerina from Uzbekistan

THE folk dancers have been exceptionally well represented in films. One of the present dancers, Galya Izmailova from Uzbekistan, appears in the film *Uzbek Dances*, which was recently shown in London. She has an endearing personality and proved a great favourite with all audiences. She gave three numbers, two Uzbek and one Tajdek. The Tajdek dance was an altogether charming *Bell Dance*, showing a strong similarity with Oriental dancing, particularly Kathak. The head movement always associated with Indian dancing is far from confined to that continent and occurs not only in Tajdek dancing, but also, I believe, in Turkish and throughout Asia Minor.

The Uzbek dance about poppy-harvesting was disappointing, but the other Uzbek dance, an embroidery dance, was delightful in the beautiful simplicity of its dance images. Apparently in Uzbekistan when a girl falls in love she embroiders a scarf, which she gives to her beloved, who wears it as a token that her affection is returned. From this Izmailova has based her dance on traditional Uzbek models. The whole dance reminded one of the Betrayed Girl in *The Rake's Progress*. All her dances were accompanied with fiendish virtuosity by her countryman, Avner Barayev, playing an instrument called either a *buben* or a *doira* and looking like a tambour.

### Vigour and vitality in Gopak

THE performances were invariably closed by a Gopak danced by three young members of the Piatnitsky Folk Ensemble, Andrei Klymov, Vladimir Shubarin and Pyotr Sorokin. I have never seen any more exciting dancing than this, nor ever expect to. The vigour and vitality of these three regularly took my breath away. After the first surprise before every subsequent performance, I told myself that they just could not be as remarkable as I had thought—but every time they were.

All the traditional Russian steps were included in their Gopak, nothing was new apart from the way they were performed. This was like King Wenceslas's snow, crisp and even. Everything was done very fast and rather staccato. The way in which *tour de force* was piled upon *tour de force* in the finale would have done credit to any choreographer.

**C.B.**

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## DANCING IN MUSICALS

### The Small House of Uncle Thomas

**First given in London on October 8, 1953, in the Rodgers and Hammerstein musical,** *The King and I,* **at the Theatre Royal, Drury Lane.**

**Choreography by Jerome Robbins, reproduced in London by June Graham. Music by Richard Rodgers. Setting and Lighting by Jo Mielziner. Costumes by Irene Sharaff.**

Cast

| | |
|---|---|
| *The Narrator* | DOREEN DUKE |
| *Uncle Thomas* | JOAN BOYD |
| *Topsy* | JEAN JOHNSTON |
| *Little Eva* | ANN ROBERTS |
| *Eliza* | SONYA HANA |
| *King Simon* | JOAN TURNER |
| *Angel* | JOAN ELVIN |

Royal Dancers

MIDWAY through the second act of a coy, cloying pretentious " musical play " called *The King and I* one suddenly comes across the very gem of a little ballet.

Whether, by a paradox common in the theatre, it gains much of its lustre from the reflection of its dingy surroundings, one will never know. Certainly by comparison with the rest of *The King and I* it appears almost like a masterpiece.

The story of the play concerns itself with the impact of Western morals and behaviour on an Oriental people. At a performance given by the Siamese court to impress a visiting diplomat a ballet, Siamese-style, based on Harriet Beecher Stowe's old tear-jerker, *Uncle Tom's Cabin,* is presented.

What could have been a tasteless joke at the expense of oriental customs (the rest of the play abounds in such humour), is in fact made into a charming oriental pastiche by Robbins. Whether Robbins knows much about oriental dancing is irrelevant. He knows enough to have caught perfectly its spirit and has produced a ballet which, while acceptable to Western audiences, seems to contain the essence of the Eastern dance spirit. The high degree of stylisation, the use of simple theatrical props, and a modified form of oriental dance, combine to make this one of the most delightful new ballets seen in London this year.

The work was well danced by a well-disciplined small company. Outstanding was Sonya Hana as Eliza. This fine dancer has had so few roles that showed her exotic talent to its best advantage that to see her so well cast is an occasion for rejoicing.

Another fine performance came from Joan Turner as King Simon. Her face covered with a Siamese mask, she danced the *travestie* role of the slave-master with attack and vigour. Until recently a soloist with the Ballets Jooss, Miss Turner appears to be a dancer of some promise. **C.B.**

*A general scene from the ballet* The Small House of Uncle Thomas *from the Rogers and Hammerstein musical* The King and I *at Drury Lane. The narrator, Tuptim (Doreen Duke) is seen seated left.*

*Another scene from this ballet version of* Uncle Tom's Cabin *as seen through Siamese eyes, with Sonya Hana as Eliza kneeling on the ground.*

*Photos: Angus McBean*

## THEATRE ARTS BALLET

THE Theatre Arts Ballet made its debut at the Assembly Rooms, Walthamstow, on November 3, and subsequently appeared at the Bath Pavilion and the Civic Hall, Croydon.

It is designed to serve a twinfold purpose of education and entertainment. The company has seven soloists and a *corps de ballet;* music is provided by two pianos. Decor is almost non-existent, but the costumes are rich and colourful.

The company has two separate programmes. Both of these start with a stage version of Felicity Gray's *Ballet for Beginners,* the instructional programme famous on Television. Each programme includes either *Les Sylphides* or *Swan Lake, Act II;* the modern ballets being a revival of Tudor's *Soirée Musicale,* and two ballets, *You had a Friend,* by Wendy Hilton, and *Adeline Plunkett in Paris* by Jack Carter.

At Croydon the *Ballet for Beginners* item was most capably introduced by Miss Felicity Gray. Before it was half way through I found myself an advocate of sponsored television. Rarely having the opportunity to watch television I would not know whether all B.B.C. programmes talk down to their audiences as though they were toddlers.

On this occasion the *corps de ballet* demonstrated the basic steps efficiently and the soloists danced various variations. It was a pity that they had no better example of " style in classical male dancing " than Michel de Lutry's unusual performance of a little known variation from the *Black Swan pas de deux.*

The performance of *Les Sylphides* should not have been allowed on any programme that had pretentions towards an educational purpose. After making allowance for the difficult conditions which prevailed, and also taking into account the adequacy of some of the soloists, one was appalled at the lack of taste that made the production remarkable.

The programme I saw ended with *Adeline Plunkett in Paris,* a ballet that showed the company to better advantage than one would have thought possible from the works preceding it. The programme note runs, " In 1851, Adeline Plunkett, the leading dancer from Her Majesty's Theatre, London, made a highly successful appearance at the Paris Opéra. This ballet is a lighthearted version of what might have happened at that performance, and includes her celebrated Spanish Dance, *La Manola.*"

### Adeline Plunkett in Paris

**The choreography, Jack Carter; music, Gounod; costumes, Norman McDowell. First given at Walthamstow on November 3rd.**

Cast

| | |
|---|---|
| *Adeline Plunkett* | DOMINI CALLAGHAN |
| *Her Partner* | MICHEL DE LUTRY |
| *Her Cavaliers* | NORMAN McDOWELL |
| | DENYS PALMER |
| *The Dusky Dancer* | MARGARITA TATE |
| *The Soulful Dancer* | JOSEPHINE GORDON |

*Ladies and Gentlemen.*

THE ballet, far from being a masterpiece, was a workmanlike effort for the company to show its paces. At one time, Carter was best known for his burlesque ballets; this is of the same school as his earlier *Stagione.* Its principal fault is lack of clarity. It is never clear whether it is a burlesque of an actual performance or whether the action is intended to be taking place " off-stage."

It showed Michel de Lutry in a comedy role at his very best and Domini Callaghan was fine as the mock-imperious La Plunkett. Other good performances came from Norman McDowell (whose costumes for the ballet were most handsome), Denys Palmer, Josephine Gordon and Margarita Tate.

How near the truth of ballet history this work was I do not know. **C.B.**

## TELEVISION

### Braziliana

**A Programme of Rhythms, Dances and Songs of Brazil.**

**Given on November 15th. Artistic Direction by Mieco Askianasy. Decor by Dircen Nery. Choreography Spontaneous.**

**Television settings by John Clements. Produced by Patricia Foy.**

**Danced by The Theatre-Ballet of Rio de Janeiro.**

BRAZILIANA, with all its motley riot, was almost Television at its worst. The programme opened with " The Birth of a Samba," which laboriously traced its development from two bootblacks on a street corner drumming on their boxes to a display of song and dance, which enveloped all the passers-by. The result was a hideous cacophony of noise, which bore far more resemblance to Oxford Circus in the rush hour than to anything else.

Nelson Ferraz then proceeded to sing a song entitled " Barren Soil," which depicted the toils and hardships of a typical Negro worker.

The company concluded their programme with " Carnival de Rio de Janeiro," in which the dancers lost themselves in a stream of paper chains and balloons.

The whole programme was disjointed, suffered badly from overcrowding, lacked production and was amateurish in the extreme. The camera work was virtually non-existent, for they wandered aimlessly amongst the dancers without riveting the attention on any particular aspect of the dancing.

The music was provided by three drums, a trumpet and an accordion. The saving grace of the whole production was a very attractive trio of captions, which preceded each individual number.

The company is apparently self-contained, in that it produces its own costumes, scenery, choreography, designers and musicians; it has been formed to preserve the folk dancing of the Brazilians.

### The Sovereign Sets Sail for the Antipodes

**An Evening's Diversion from Lime Grove Proffered on The Anniversary of The Accession of Her Majesty Queen Elizabeth I.**

**Given on November 17th, 1596 (November 13th, 1953).**

**The MASQUE**

The Players:

| | |
|---|---|
| *The Queen* | Mistress Janet Butler |
| *Fame* | Master Alun Owen |
| *Ceres* | Mistress Shirley Lorimer |
| *Minerva* | Mistress Shirley Cooklin |
| *Peace* | Mistress Antonia Grimaldi |
| *Native Dancer* | Master Michel de Lutry |
| *Singer* | Master Elton Hayes |
| *Acrobats* | The Matelots |
| *Mistress of the Dance* | Mistress Belinda Quirey |

Production by Mistress Patricia Foy.
Direction by Master Hal Burton.

ON November 23rd the Queen left, at the end of her coronation year, on her tour of the Dominions. This Masque, which might have been presented in 1506, tells in allegorical fashion the departure of Gloriana.

Masques were very much in vogue in the 16th and 17th centuries. They appeared to have originated by introducing, either in solemn or festive occasions masked characters, who represented either imaginary or allegorical personages. What began as an " acted pageant " as in the well-known progress of Elizabeth, developed into a regular dramatic en-

tertainment. In the hands of men like Fletcher and Johnson, it attained a high degree of literary beauty.

This Masque was perhaps Patricia Foy's best production to date, for she devised a graceful and poetic finish to a memorable television occasion.

The diversion consisted of tumbling acrobats, singing, verse speaking and a most exhilarating native dance performed by Michel de Lutry.

The camera work was vastly improved on recent productions, including a most amusing shot of a beautifully garbed Elizabethan Orchestra, where one fully expected to find the Queen herself playing her virginal.

Laurels must be presented to the cast and to the production element of this attractive and fitting epilogue to an Elizabethan evening.

### Ballet for Beginners

**Given on November 23rd: Script and Commentary by Felicity Gray. Produced by Philip Bate; Ballet Master, Michel de Lutry. Choreography for "La Fete Etrange" arranged by Andrée Howard. Orchestra under the direction of Eric Robinson.**

Dancers:

Margarita Tate, Patricia Bentley, Denys Palmer, Michel de Lutry, Marjorie Woodhams, Hazel Wiscombe, Kathryn Beetham, Norma Smith, Patricia Cree, Josephine Gordon, Jeanne Lusby, Eileen Harrison, Philippe Perrottet, Ben Stevenson.

Guest Artists:

Daphne Dale and Oleg Briansky.

FELICITY GRAY devoted her farewell programme in the present edition to "How stories are told in ballets"; although rather more than three-quarters of her programme was devoted to dancing rather than to instruction, she explained that many of the movements and expressions used in ballet were alike, yet their meanings could be vastly different; she showed how mime was used to express emotion and character.

To illustrate her points, Margarita Tate and Denys Palmer danced the meeting of the Prince and the Queen of the Swans from the first act of *Le Lac des Cygnes*, Margarita Tate is certainly a young dancer with a bright future, Denys Palmer partnered gracefully, yet he seemed to lack the virility so essential to the role.

This was succeeded by a cameo from Fokine's *Carnival*, danced very sprightly by Marjorie Woodhams and Denys Palmer. Michel de Lutry then gave the grotesque pantaloon solo from Andrée Howard's *Veneziana*.

The guest artists, Daphne Dale and Oleg Briansky, both with Festival Ballet, danced a *pas de deux* and variations from *Don Quixote*. She looked and danced most attractively. Their dance, apart from a nervous start by Oleg Briansky, developed to a thrilling climax.

A striking example of how emotions are portrayed in a modern ballet was shown by Patricia Bentley, Ben Stevenson and Denys Palmer in an excerpt from Howard's *La Fete Etrange*.

For the finale, the company gave part of *Giselle*, Act I. Margarita Tate demurely and gracefully danced the name-part; Denys Palmer as the Prince showed he is an accomplished dancer. Michel de Lutry, who gave an admirable interpretation of Hilarion, was unfortunately clad in a white, high-collared jerkin, more at home in the operating theatre than in a woodland glade. Praise is due to the *corps de ballet*. The settings were beautifully designed and their only blemish was a camera which meandered unceremoniously across the forest.

Felicity Gray must be congratulated on a most delightful series. Let us hope that before much longer Television will regain their senses and reinstate this entertaining and instructive programme.

**Nicholas Baker**

## BALLET RAMBERT

FOLLOWING the fortunes of the Ballet Rambert certainly gives one a topographical knowledge of London's suburbs. During November the company turned up for a week in the Palace Theatre, East Ham. Opening on November 9, the company played to good houses in a large theatre which until recently was given over to variety.

Noreen Sopwith was dancing Odette with considerably more sensitivity than she has shown in the past. Alexander Bennett danced a good variation as Siegfried. He also partnered with distinction, but must guard against an ungainly carriage of his head and over-casual miming.

Norman Dixon and John Chesworth have joined the cast for *Movimientos*. Dixon is a virile dancer who is developing well in the unique opportunities offered by the Rambert repertory. Chesworth, replacing Bennett both in *Movimientos* and as the Milan cavalier in *Gala Performance*, needs only to lose a certain air of self-consciousness to be promising.

Ann Horn made a satisfactory substitute for Beryl Goldwyn in *Movimientos*, but failed to produce the frothy silliness required of the French ballerina in *Gala Performance*. In the same ballet Gillian Martlew was a delicious dead-pan *grande dame* as the ballerina from Milan.

Among other well-established portrayals, Mary Munro showed herself to be still among the most poignant Carolines of our memory, while in the same ballet, *Lilac Garden*, Norman Dixon was more effective than previously as The Man she must marry. The third member of that particular triangle, Alexander Bennett as Her Lover, gave a well-considered and intelligent performance. **C.B.**

BEFORE the company embarks on its next provincial tour they give three television performances. The first was on Christmas Eve, when *Peter and the Wolf* was given, with Lulu Dukes as Peter, the role she originally created. On December 28, Cecil Bates' version of *Carnaval of the Animals* was revived. On January 6, Andrée Howard's *Mermaid* makes a welcome return. This fine work has Mary Munro in the principal role, Alexander Bennett as the Prince and Beryl Goldwyn the Bride. This ballet is going back into the regular Ballet Rambert repertoire.


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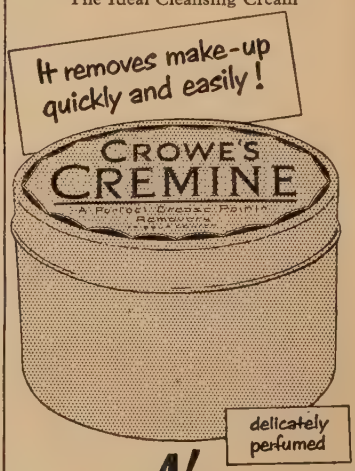


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# Dance and Dancers . . . ABROAD

## FRANCE

### PARIS OPÉRA

AFTER a long period of inactivity due to the official closure of the National Theatres, an agreement was at last reached which enabled the Opéra to reopen on Wednesday, November 11. The first programme began with the *défilé* of the company, which was followed by *Variations, Les Mirages* and *Etudes*.

#### Hail and Farewell

IN *Phédre* on November 18 Nina Vyroubova reaffirmed her reputation as an expressive and impassioned tragedienne. Michel Renault, however, would be well advised to restore the discreet restraint which he showed when he first took over the role of Hippolyte. Josette Clavier, who had played Aricie in Salzburg, appeared in the *pas de deux,* which brings out the purity of her arabesques and the beauty of her footwork, although certain *sauts sur pointes* suit her less well than they do Liane Daydé, who the same evening played Juliet with Youly Algaroff, an elegant and dramatic Romeo.

IT is with very great regret that the Parisian balletomanes have learnt of the departure of Alexandre Kalioujny for the U.S.A., where he is to partner Renée Jeanmaire in Agnes de Mille's new production in January. The Paris Opéra gave this fine dancer the right setting for his technique and his plastique. It is a pity that an artist who will be irreplaceable has been allowed to leave, and we can only hope that a formula may later be found so that we can once again applaud this dancer, who remains the ideal interpreter of *Prince Igor* and who so recently shone with such brilliance in *Le Chevalier et la Damoiselle, Cinéma* and *Grand Pas*.

ON the other hand Jean Babilée has just left the Opéra after a short stay. Overwhelmed without doubt by too large a stage, and hindered by an unfortunate choice of roles, his *débuts* were not followed by any manifestation of that talent which was admired when he was a member of the Ballets des Champs-Elysées. Perhaps an engagement with a young company will enable him to find his old form.

TWO nominations have just been made official. Jean-Paul Andréani, *premier danseur,* becomes a *danseur étoile* from January 1st. Having made his mark in the role of Prince Charming in *Blanche-Neige,* he has since been applauded for his dazzling technique in every part which was confided to him. Lately, *Grand Pas* singled him out, in company with Renault and Kalioujny, for the applause of the public. The elegance of his style makes him a fine classical dancer, who still lacks expressiveness and feeling. From *grand sujet,* M. Franchetti is named *premier danseur de caractère,* a promotion to which his short stature and his faculties entitles him.

AS a result of the long closure, the future programme of the Opéra has had to be modified, and the creations of the new season delayed. Weber's opera, *Oberon,* is the most important from the point of view of spectacle, and will rely for its effect, as did *Les Indes Galantes,* on the choreographic element. Harald Lander is at present rehearsing one act, while Serge Lifar, who was already responsible for three acts, has just been given a fourth, in consequence of Aveline having to undergo an urgent operation. The first performance of this work is at present fixed for February 12th.

At the end of February the Opéra will give *L'Oiseau de feu,* music by Stravinsky, sets and costumes by Wakhévitch, with Nina Vyroubova and Youly Algaroff.

Yvette Chauviré, whose return is announced for January, will dance in *Giselle,* for which Carzou is designing new sets and costumes.

#### Homage to Cecchetti

ON Saturday, November 14th, 1953, a tribute was paid, at the Bibliothèque de l'Opéra, by Serge Lifar to Enrico Cecchetti on the occasion of the 25th anniversary of his death. His memory was evoked in the presence of his son, Graciozo Cecchetti, of the Italian cultural attaché, by Nina Vyroubova, Madeleine Lafon, Claude Bessy, Youly Algaroff and Max Bozzoni, and of other members of the Opéra company and balletomanes.

Serge Lifar, who was the last pupil of Maestro Cecchetti, recalled briefly his career as a dancer, both in Italy and in Russia, then emphasised the quality and importance of his teaching, tracing it back to Blasis, of whom he was indirectly a disciple, and whose perfect knowledge of the human body and the muscular reflexes he shared.

He underlined the value of the part he played in the Ballet Russe of which Nijinsky was the brightest ornament, and alongside artists such as Pavlova and Karsavina, and the influence he had on the dance, particularly in the renovation of male technique.

### GRAND BALLET DE MARQUIS DE CUEVAS

ONCE again the Marquis de Cuevas inaugurated a new season at the Théâtre de l'Empire on October 29th with a magnificent display of splendour and worldly vanities. Among the spectators of note who were invited to applaud the first fruits of this season, and who entered between a double rank of Napoleonic grenadiers and *petits rats* in tutus, with roses in their hair, were the young Princess Alexandra of Kent, the Princesses of France, Mme. Cécile Sorel, Léonore Fini, the stars of the Opéra, Nina Vyroubova, Liane Daydé and Michel Renault, the composer, Henri Sauguet, and Nora Kovach and Istvan Rabovsky.

The second act of *Le Lac des Cygnes* gave Rosella Hightower a new opportunity of displaying her dazzling technical mastery. She has not certainly the immaterial romantic radiance of a Margot Fonteyn, but the beauty of her *arabesques,* the firmness of her *équilibres,* and the general maturity of her execution enable her to undertake with success the rôle of Odette, as well as to be applauded in that of Odile in the fragment from Act III—the Black Swan variation. Partnering her, Wladimir Skouratoff showed himself as fine a classical dancer as ever, interpreting the rôle of Siegfried in an unassuming manner.

*Rondo Capriccioso* was arranged to display Rosella Hightower, in the form of some Indian bird. The work seems a little arbitrary and is little suited to the score of Saint-Saens.

#### Skibine's latest ballet

CREATED at Deauville last summer, *L'Ange gris,* arranged to music by Debussy, owes its theme to the Marquis himself. The Parisian public gave this short and graceful ballet a sympathetic reception. Sébire's set poetically conjures up the green and shadowy park, with its marble seats.

The two young *fiancés* are played with much youthful freshness by Serge Golovine and Kathleen Gorham, while Maria Tallchief, dressed in luminous violet, and George Skibine dance a *pas de deux* with great harmony. The choreography, though it certainly lacks any great invention, is elegant and restrained.

BRONISLAVA NIJINSKA again brings her experience and authority to the service of the company. Her first effort this season was a revival of *Princesse Aurore* (extracts from *The Sleeping Beauty*). It does not seem as if this reduced version will rival *Divertissement* at the Opéra. It comprises the following numbers: *pas de Sept, Grand pas d'action,* Aurora's variation, the Prince's variation, Little Red Riding Hood, the Three Ivans and the Porcelain Princesses. The *ensembles* have only a minor and episodic part. With Marjorie Tallchief, Jacqueline Moreau and Kathleen Gorham, Serge Golovine was, as usual, applauded for his Blue Bird variation, one of his triumphs.

*Two scenes from Ana Ricarda's fine dramatic ballet,* Dona Ines de Castro, *for the de Cuevas company. The ballet gives Rosella Hightower and George Skibine two of the best dramatic roles they have had.*

*Right: Dona Ines (Hightower) dances with her Ladies of Honour before the arrival of Don Pedro.*

*Below: The love* pas de deux *for Dona Ines and Don Pedro (Skibine) before the tragedy when Ines is brutually murdered and Don Pedro loses his mind.*

# Ballet Dates

## SADLER'S WELLS BALLET

**at the Royal Opera House, Covent Garden. Season opens on February 22 or 23. *The Sleeping Beauty* will be given each night for the first two weeks of the season. The new production of *Coppelia* will have its premiere in March.**

## SADLER'S WELLS THEATRE BALLET

Dec. at Sadler's Wells Theatre
30 *Sylphides, Blood Wedding, Beauty and the Beast, Facade*
Jan.
1 *Carte Blanche, Haunted Ballroom, Pineapple Poll*
2 (M) *Coppelia* (Miller)
6 *Les Rendezvous, Rake's Progress, Pineapple Poll*
9 (M) *Fete Etrange, Carte Blanche, Beauty and the Beast, Facade*
14 *Coppelia* (Lane)
16 (M) *Sylphides, Valses Nobles et Sentimentales, Puerta de Tierra, Ile des Sirenes, Pineapple Poll*
19 *Carte Blanche, Rake's Progress, Beauty and the Beast, Facade*
21 *Le Rendezvous, Blood Wedding, Pineapple Poll*
23 (M) *Coppelia*
26 *Fete Etrange, Rake's Progress, Puerta de Tierra, Facade*
29 *Sylphides, Blood Wedding, Pineapple Poll*
30 (M) *Lac des Cygnes, Haunted Ballroom, Carte Blanche*
Provincial Tour
Feb.
1 Memorial Theatre, Stratford-on-Avon
15 Globe, Stockton-on-Tees
22 New Theatre, Oxford
29 Grand Theatre, Wolverhampton
March
8 Alhambra, Bradford
22 Theatre Royal, Norwich

## GRAND BALLET DU MARQUIS DE CUEVAS

**at the Stoll Theatre, London for a season of three weeks from January 18. Company including Hightower, Tallchief, Moreau, Gorham, Skibine, Golovine, Skouratoff. Guest ballerina Alicia Markova. Repertoire of works mostly new to London. For programme see daily papers.**

## BALLET RAMBERT

Jan.
11 Theatre Royal, York
18 Opera House, Scarborough (two weeks)
Feb.
1 Repertory Theatre, Perth
8 Arts Council Scottish tour (one week) Inverness, Troon, Airdree, Dumfries
22 Theatre Royal, Chester

## FESTIVAL BALLET

**at the Royal Festival Hall, London**
**Dec. 23 to Jan. 2** *Sylphides, Alice in Wonderland, Prince Igor*
Jan.
4-9 *Swan Lake, Alice in Wonderland, Prince Igor*
12-26 At the Casino, Monte Carlo

## WALTER GORE BALLET

Feb.
22 Hippodrome, Norwich
March
1 New Theatre, Northampton
8 Palace Theatre, Grimsby
15 Empire Theatre, York

# Ballet Correspondents

*(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested.)*

DENNIS BAILEY, 30 Lilac Road, Bassett, Southampton, wants b.c., m. any age, anywhere, o.i. music, reading, pianoforte playing, m.a. 21, p.r.

KATHLEEN BOOTH, 110 Ravenshouse Road, Dewsbury, Yorkshire, wants b.c., m. or f., age 17-22, anywhere, m.a. 17½, o.i. music, art, theatre, reading, p.r.

MICHAEL TAYLOR, 25 Molineux Street, Derby, wants b.c., m. or f., any age, in England or abroad, m.a. 16, o.i. opera, music, reading.

ANNETTE SMITH, 60 Braemar Avenue, Wood Green, London, N.22, wants b.c., m. or f., age 15-18, in New Zealand and the Continent, m.a. 15½, o.i. pets, stamp collecting, swimming, all answered.

CREUSA COSTA, rua D. Maria, 79-A-Apt. 202, V. Isabel, Rio de Janeiro, Brazil, wants b.c., m. or f., age 30 or over anywhere (pref. England), o.i. books, films, painting, theatre, all answered.

JAMES BROWN, 20 Falkland Street, Glasgow, Scotland, wants b.c., m. or f., age 16-18, anywhere abroad, m.a. 17, o.i. theatre, opera, reading, travel, ls. French, German, p.r.

JOHN STEPHENS, 11 Kingsholme Road, Kingswood, Bristol, wants b.c., m., anywhere, age 20-28, m.a. 25, o.i. music, opera, theatre, books, travel, p.r., all answered.

SHIRLEY A. TERRY, 13 Devanha Gardens East, Aberdeen, Scotland, wants b.c., m. or f., preferably a ballet student, age 17-21, anywhere, m.a. 18, o.i. theatre, reading, films, p.r.

## NEXT MONTH

**The February issue of** DANCE AND DANCERS **will be on sale on January 25. In this number will be articles on Dancing in Musical Comedy by H. E. M. Stone, on the French dancer Jean-Paul Andreani by Marie-Françoise Christout, on the Ballet of the Marquis de Cuevas by Peter Williams. New ballets—*L'Ange Gris* by George Skibine and *La Belle au Bois Dormant* by Roland Petit.**

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# FRANCE *continued from page 25*

Conceived in cold tones—pink and sky-blue—the sets and costumes possessed no warmth and lacked the sumptuous quality so necessary to the fairy-tale ballet.

*PIEGE DE LUMIERE*, last season's success, was given a good reception. With its score by Jean-Michel Damase, one of the most brilliant young composers of today, this work is still one of John Taras's best, and has the added attraction of Labisse's settings. Rosella Hightower revived one of her most successful roles, together with Serge Golovine and Wladimir Skouratoff, and the company one of its greatest successes.

### Markova's romantic poetry

THE appearance of Alicia Markova, the company's guest artist, was awaited impatiently. On November 17th, a revival of the *Pas de Quatre* (choreography by Dolin, music by Pugni) enabled us to renew our acquaintance with this fragile reincarnation of Marie Taglioni. It is interesting to note that the public, usually so avid for spectacular feats such as the 32 *fouettés* and the like, appreciated the discreet and so perfectly romantic poetry of this dancer's artistry and was deeply touched by the delicate charm with which an arabesque was sketched.

With the imponderable Markova, Rosella Hightower, Jacqueline Moreau and Denise Bourgeois, with flowers in their hair and wearing Romantic period tutus of a delicate pink, executed this animated suite of poses inspired by the lithographs of Chalon and his contemporaries.

A sensitive and tender Giselle, Alicia Markova was appreciated equally in both acts for her indefinable grace. As the Queen of the Wilis, Rosella Hightower had to suffer contact with a style so different from hers, and her sovereignty for once underwent an eclipse, through no doubt only a temporary one.

On December 1st, *L'Aigrette* was given its first Paris performance.

**Marie-Françoise Christout**

# AMERICA

### New Premiere for Ballet Theatre

BALLET Theatre and the TV Workshop of the Ford Foundation have collaborated on a unique project that both provided the world premiere of a new ballet on the *Omnibus* nation-wide television programme and added a new work to the repertoire of Ballet Theatre.

The ballet in question was a new one, choreographed by Eugene Loring, who will be remembered for his now historic *Billy The Kid*. His new work, *The Capital of the World*, was based on Ernest Hemingway's short story of the same name which dealt with bull fighters. This work was commissioned by the Ford Foundation for its world premiere on television on December 6, to a score composed by George Antheil and decor and costumes by Esteban Frances. Featuring a new dancer from the West Coast, Roy Fitzell, in the central role, this twenty-five minute work also included twenty-seven members of Ballet Theatre's Company.

This new ballet was given its first stage presentation on December 27 at the Metropolitan Opera House during the special gala performance organised for the benefit of Ballet Theatre's enlarged production schedule in celebration of its fifteenth year. *The Capital of the World* has become the property of Ballet Theatre and it will be an important feature during their five month tour this spring. (Both the TV premiere and the performance at the Met will be reported in the February issue.)

### Markova at the Met

ALICIA MARKOVA, who returned to America on December 12 after a triumphant series of guest appearances with the Marquis de Cuevas Grand Ballet in Paris, also centred attention on ballet at the Met. Here, as the first ranking ballerina ever to appear in an opera ballet at this house, she danced the central role in the second act ballet in *Fledermaus* on New Year's Eve and she will appear again in the same role later this month. In the meantime, Markova also appeared as guest star on *The Show of Shows* nation-wide television programme on January 2. Incidentally, Alicia Markova's appearances at the Met have given rise to talk of the founding of a permanent ballet company at the Met, with the possibility of a new one-act ballet to be commissioned some time this season or next.

### New York Season for Ballets de Paris

ROLAND PETIT'S Ballets de Paris, whose season commences at the Broadway Theatre on January 19 under the joint auspices of Sol Hurok and the Shuberts, will consist of four ballets by Petit, all new to America; *Le Loup*, with Violette Verdy making her American debut in the leading role; *Deuil en 24 Heures*, which will feature Colette Marchand; *Cine Bijou*, and the new work especially created for Leslie Caron that was recently premiered in London.

### Kovach and Rabovsky in TV Debut

THE much heralded Hungarian dancers, Nora Kovach and Istvan Rabovsky, made their American debut on *The Toast of the Town*, a nation-wide television programme, during late November. Brought to America under the ægis of Sol Hurok, this young couple appeared in an abbreviated presentation of the *Pas de deux* from *Don Quixote*.

Though it is difficult to judge a dancer finally after but a brief performance, and this on TV, one indeed wonders what all the fuss was about. Certainly Brian Shaw earlier this season danced circles around what we saw Rabovsky perform. Furthermore, if placement, finish and classical style really *do* matter, then Messrs. Somes, Youskevitch, Babilée and Eglevsky need not yet look to their laurels as far as this newly-made star from the East is concerned. This does not mean that neither Kovach nor Rabovsky are lacking in technical skill. Frankly, they have quite a bit, but one seriously wonders if that is not about all. Certainly their present skills would not fit them for important roles in an American company. Yet, unless they assimilate a considerably less acrobatic style, they appear doomed to continue in the direction in which they now seem so strongly directed. This could only lead to more TV appearances interspersed with bookings in nights clubs or vaudeville.

**Arthur Todd**

# COVER STORIES

**This month's front cover of Moira Shearer in *Lac des Cygnes* is by Baron. Moira Shearer will speak the narrative for *Alice in Wonderland* during Festival Ballet's present season at the Royal Festival Hall. She will be dancing with that company in Monte Carlo during the latter part of January.**

MOIRA SHEARER was born in Dunfermline, Fifeshire, in 1926. She studied in Rhodesia from 1932 and later in London with Flora Fairbairn and Nicolaeva-Legat. In 1940 she joined the Sadler's Wells School. In the following year she made her debut with International Ballet, but re-joined the Sadler's Wells organisation in the following year. With the Sadler's Wells ballet she was soon dancing all the principal roles. Since the war she has been one of the principal ballerinas of the company. In 1948 she achieved international fame by her dancing and acting in the film, *The Red Shoes*, followed in 1951 by a principal role in the film, *The Tales of Hoffman*. Last year she made another film appearance in *The Story of Three Loves*. In the summer of 1953 she left the Sadler's Wells organisation owing to ill health. She returns as guest ballerina to Festival Ballet and will later in the year be appearing as Titania in *A Midsummer's Night Dream* at the Edinburgh Festival and at the Metropolitan Opera House, New York.

**This month's back cover, by Lido, is of Kathleen Gorham and Serge Golovine in *L'Aigrette* for the Grand Ballet du Marquis de Cuevas.**

KATHLEEN GORHAM was born in Sydney, Australia. Received her early training from Isabel Anderson and later from Lorraine Norton and Leon Kellaway. First stage appearance was with the Borovansky company, then with Ballet Rambert during its tour of Australia in 1948. In 1949 she came to England and was awarded a scholarship to the Sadler's Wells School, where she studied three months before joining the Sadler's Wells Theatre Ballet, 1951-52. She returned to Australia to rejoin Borovansky for their Australia and New Zealand tour, but came back to Europe in 1953. While studying with Preobrajenska in Paris she was approached by Serge Golovine and asked to the Grand Ballet du Marquis de Cuevas. Her performances with that company have been one of the sensations of the present season.

SERGE GOLOVINE was born in Monaco of Russian father and French mother. He made his debut in Monte Carlo with Madame Sedova. Promoted to a principal dancer at the age of 19 after dancing *Le Spectre de la Rose* in the Nouveau Ballet de Monte Carlo. Later he went to the Paris Opéra, where he remained for three years, dancing principal roles in works such as *La Grisi*, *Spectre de la Rose*, *Serenade* and *Les Animaux Modèles*. In 1949 he joined the Grand Ballet du Marquis de Cuevas, in which he has risen to fame as one of the most important male dancers in the world. His most recent creations have been as The Hunter in *L'Aigrette* and James in *La Sylphide*. He made his debut as a choreographer on December 22 with *Feu Rouge-Feu Vert*, which has music by Pierre Petit and designs by Castelli.

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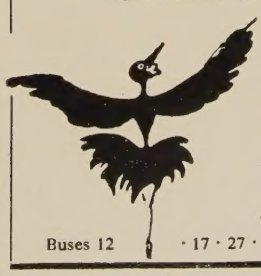

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# Dance and Dancers

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